



**We do
business
in all the
right places.**

Israel. And 5 Continents.

And wherever we're located, our business means:
putting your money to work for you.

During our 56-year history,

we've been a central financial factor in the Israeli economy.

More than 280 branches of our Group in Israel attest to our growth.

But we don't stop there.

Our international banking network means good business to
enterprising people who rely on our expertise.

We mean business in Israel and on 5 continents.



**Bank Hapoalim<sup>B
M</sup>**

NEW YORK, LOS ANGELES, LONDON, ZÜRICH, TORONTO, MONTREAL,
JOHANNESBURG, BUENOS AIRES, CARACAS, SAO PAULO.

THE JERUSALEM
POST
MAGAZINE

Friday, October 14, 1977

Inside Lebanon

Page 4



"TEFAHOT HAI KEFLAYIM" STILL AT THE TOP

**IMMEDIATE BONUS
UP TO IL.5,760
WHICH ENJOYS LINKAGE
AND INTEREST**

IL.2,160 more than others
together with interest and linkage*
during six years = IL 6,800

IL 6,800 in addition to the regular immediate bonus of IL 3,600
that's MUCH more than others...

Even if you don't have IL 36,000 today
-with Tefahot Hai Keflayim 18,000
you can ensure your right to the largest
bonus while having a full year
to make up the sum

* At 20% per annum increase in the price index

To Tefahot
Israel Mortgage Bank Ltd.
P.O.B. 18060 Jerusalem.
Please send me further information and
registration forms for savings plan:
TEFAHOT HAI KEFLAYIM
Name _____
Address _____

TEFAHOT
ISRAEL MORTGAGE BANK LTD.



Cover: Lebanese soldiers take a break from the fighting. (Hirsh Goodman.)

In this issue

Page	Page	Page
Hirsh Goodman reports on a recent visit to southern Lebanon. 4	Meir Ronnen takes a critical look at public sculptures. 10	Helga Dudman reads Jabotinsky. Ephraim Kishon has ESP. 16
Meir Merhav assesses the Begin Government's performance to date. 8	The Book Section. Reviews include: Yehoshua Ben-Arieh's book on 19th-century Jerusalem; biographies of Laurence Olivier and Marlene Dietrich; Ray Milland's autobiography; a treatise on bioclimatology; Curt Leviant's "The Yeminite Girl"; "The Long Silence," by Alan White; "KG200: The Force with no Face," by J.D. Gilman and John Clive. 12	Martha Meisels discusses men's underwear. Haim Shapiro makes fish soup. 17
Novelist Henry Roth says Ichtraot to Israel. 8	Robert Nobel talks to visiting yachsemen and local boat-lovers at the Tel Aviv Marina. 9	The Art Page. Meir Ronnen reports on exhibitions in Jerusalem. Ephraim Harris reviews a show to mark Chagall's 90th birthday, and visits two other galleries in Haifa. 18
	Mendel Kohnansky sees "And the Crooked Shall Be Made Level," based on a story by S.Y. Agnon. 15	Under the Dry Bones Big Top. 19

Amazing New ZEE-GLAZE™

Protects car finishes far longer than the best wax.

Now you can give your car's finish the long lasting protection only a tough plastic coating can provide. New ZEE-GLAZE coating!

The ZEE-GLAZE process applies a thermoplastic polymer that bonds to the painted surface of your car, forming a protective, invisible barrier so tough that detergents and salt air can't penetrate. It even retards oxidation of the paint that dulls the finish lustre. The result is superior paint protection with minimum care.

Introductory 15% Discount — IL361
Special for October-November
(Regular Price IL425)



YOU CAN BE PROUD OF
YOUR CAR IF IT'S GIVEN
A ZEE-GLAZE TREATMENT

Main Office for Ziebart-Zeeglaze Tel Aviv Tel: 03-30922

TEL AVIV:
Ziebart Center 22 Hamaagar St.
Tel 03-31512
Musach Avigdor 7 Stiebel St.
Tel 03-39289
JERUSALEM:
Ziebart Center 16 Ben Sira St.
Tel 02-225968
Delek Oronim, Pierre Koenig St.
Tel 02-712055
HAIFA:
Expans Lubricating Service
6 May St. Tel. 04-523920
A.N. Lubricating Service,
Kishon Port. Tel. 04-685780
A.N. Lubricating Service,
Haifa Bay, Histadrut Blvd
Tel 04-721805
Hamehadash, Haifa Bay,
2 Rehov Y. Levi,
Tel 04-722234
REHOVOT:
Musach Asher Industrial Zone
Tel 03-956883
ASHDOD:
Paz-Nir Galim Tel 055-23498
BEER SHEVA:
Paz Shuster Mashit,
8 Posole Binyan Tel 057-73757
ARAD:
Auto-clinic Arad
New Industrial Zone
NETANYA: Oz Peirol Station,
102 Rehov Herzl,
Tel 053-23016
NAZARETH: Amin Abud,
Garage Nazareth
Industrial Zone,
Tel 085-58988
BAT YAM:
Bat-Yam Peirol Station
210 Sderoth Yerushalaim,
Tel. 03-886349
TIBERIAS:
Musach Amnon,
Rehov Hagalit. Tel. 087-20242

Save Time and Money
and buy from the source by mail

Original Spare Parts

Shavers	Pocket Calculators
Braun	Texas Instruments
Remington	Scharrp
Phillips	Commodore
Ronson	Bowmar-Rockwell
Sunbeam	Melcor
Schick-Krup	Casio-Canon

Contact: L. RUTENBERG, Tel. 03-244714
240 Rehov Dizengoff, Tel Aviv * 28 Rehov Sokolov, Holon
Order the part you need and you will receive it by return mail!

Service, Sales, Repairs

clip and save

OXYGEN
PORTABLE
OXYGEN
EQUIPMENT
for cardiac patients, ELECTROSTIMULATOR
13 Rehov Gens, Tel Aviv, Tel. 57614

Just arrived
Dutch flowerbulbs
Tulips-Hyacinths
Indoor plants
TURNOWSKY
6 Rehov Shimon HaTzaddik, Jerusalem, Tel. 233340.

TEL-AVIV UNIVERSITY

FACULTY OF HUMANITIES Language Centre

The Language Centre announces the opening of a new series of courses in the spoken language for the months of November 1977 through February 1978.

The courses last four months and will be given in the evening (between the hours of 6-9 p.m.) in two weekly meetings, for a total of 80 hours. During this term, courses will be offered in the following languages:

Beginners' and more advanced levels	Beginners' level only
English	Italian
German	Japanese
Yiddish	Spanish
Hebrew (for Upan graduates)	Russian
Arabic (Spoken)	
French	

The number of students to a class is limited to 20.

REGISTRATION

Dates: Wed., October 12, 1977 through Thurs., October 27, 1977
Place: Gilman 268, Campus of Tel Aviv University, Ramat Aviv
Hours: 10.00 a.m. to 12 noon and 6-8 p.m. excluding Fridays.

Tuition—IL1,400 for each course

Classes begin on Sunday, November 6, 1977.

During registration, students who have already completed a course at the Language Centre will be assigned to follow-up classes, while new students above the level of beginners will be tested and classified according to their level of proficiency.



Visit our display booth at the Jerusalem Hilton
**World Book Encyclopedia
And Childcraft**

World Book — the world's largest-selling encyclopedia — never loses sight of its goal to open the way to discovery for the entire family. Timely, relevant articles explain what's happening. With World Book in the home, many educators believe that many students can do better in the classroom. You will enjoy the pleasure of reading your World Book Encyclopedia.

Become one of the millions of satisfied owners of WORLD BOOK. Fill out the coupon below for more information.
Satisfaction money-back guarantee*

To: WORLD BOOK — CHILD CRAFT
Distributors of Israel Ltd.
P.O.B. 4864, Jerusalem, Tel. 02-66605
Please send me:
☐ Information about 1977 WORLD BOOK ☐ CHILD CRAFT
☐ DICTIONARY ☐ Cyclo-teacher tenraing aid
☐ Payment plans
☐ Purchase of 1977 Annuals, (World Book, Science, Childcraft)
Name _____
Address _____
Tel. _____ Profession _____
15-day trial period after delivery

Rent

TVs — Washers — Fridges —
Cookers
Electric House, Tel. 32973
14 Rehov Aza, Jerusalem

Furniture Renewal POLISHING

of all types of new and antique
furniture, and pianos, also at your
home. Colour shades can be changed
if required. First class craftsmanship.
Eliel, Tel. 03-510733, evening

THE CROSSING into Lebanese territory was almost natural. A gap in the electrified fence, just north of the Metulla "Good Fence" gate, provided the entrance through which we passed. There have not been any Israeli forces in Lebanon since the ceasefire. Our guides and hosts were career officers and NCOs of the regular Lebanese Army, which constitutes the backbone of the men and women fighting the terrorist presence.

We drove north along a road pockmarked by thousands of holes. To the west was the magnificent ridge overlooking the much-discussed Litani River, snaking its way below in a green, fertile valley. The scenery was breathtaking, pastoral, almost tranquil. Children and women waved as we drove past in a Japanese Dodge, which had been commandeered by our escorts from three members of the editorial staff of a Fatah newspaper in Beirut who were arrested the week before for being in an off-limits area.

Along the road Lebanese engineers were hard at work laying the pipeline that will soon bring water into Marjayoun from Metulla — the first flowing water to reach the town in two years. At a sudden bend in the road stood a lone white building with the Lebanese flag fluttering from a makeshift pole. Tel Nehas, we were told. In the courtyard, a smart uniformed gendarme stood guard over the main prison housing all the convicted terrorists in the area. He saluted smartly as we passed. He was no more than 14 years old.

THERE WAS a cease-fire in effect in southern Lebanon, but the area was far from pacified. The quiet hung by a thread. Christians, Druse and Moslems opposed to a terrorist presence in the south were unhappy. They felt that their two-year fight has been for naught. They felt that they had been deserted by Israel in their battle for the right to till their fields in peace. They felt abandoned, and were waiting for the next round.

These people have been in the headlines of the Israeli press for two years. They are former enemies who were turned into allies by circumstances. People who, since the first mother came to the electrified fence separating Israel from Lebanon 18 months ago to ask for help, have linked their destinies to Israel.

First they asked for medical help. Then they needed work, and asked to sell their crops through Israeli markets to prevent them from rotting in the fields. As shelves on shops emptied of stocks, the requests for Israeli produce increased. The Lebanese asked for postal services, water, and finally for military aid. The bond became stronger and stronger, only to be severed — temporarily, many believe — by a cease-fire in September, which the non-terrorists oppose, and which they believe was forced on Israel by the Americans and accepted by Israel because of wider foreign policy considerations.

THE FIRST misconception to be dispelled was that the war in southern Lebanon has been between Christians and Moslems. Between Rightists and Leftists. This is not so. It is a war, the inhabitants of Marjayoun, Kila and dozens of other hamlets explained, between the inhabitants of the area — Christian, Moslem and Druse — and the PLO, a group of



(Above) A youthful fighter in a Lebanese Army position at the monastery of Mar Elias, overlooking the town of Aisha where several months ago Palestinians are reputed to have slaughtered Christian women and children in the streets. (Above right) A three-year-old child in Marjayoun learns how to hold a revolver.

INSIDE LEBANON

Post Military Correspondent HIRSH GOODMAN was one of a small group of Israeli journalists who visited southern Lebanon last week. He met the commander of the Lebanese militia in the region and spoke to a number of non-combatants, all of whom did not think much of the cease-fire then in effect because the PLO had not been ejected from the territory. (The photographs are by Goodman.)

foreign invaders who, over the years, entrenched themselves by force in the farming communities in order to establish bases for operations against Israel.

For two years the villages of the south have been cut off from the north. Families have been separated and the non-terrorist forces in the area have been left to make do without reinforcements in either materiel or men from the main centers in the north.

The children of the area have not been to school for more than two years; the impressive school buildings — modern, bright and well equipped — stand deserted amid shattered window-panes. Former pupils — 12- and 13-year-olds — walk the streets in oversized khaki uniforms. Some sport rifles. Others have revolvers strapped to their hips — the barrels of the weapons often reaching down to the ankle. Their teachers are either in the north, having been caught in Beirut when the fighting broke out, drafted into the militia, or the casualties of the war. Their parents are preoccupied with surviving and have little time to keep up the children's education. Those adults who are not fighting, often travel great distances each day to work in Israel, at factories and hotels in Metulla, Kiryat Shmona and Tiberias. Mothers, once ladies of relative leisure, now haul water by drum and tin can to

houses where water once flowed.

WE DROVE through Dir Mi-Mas, a Christian village, to Hirbe. Villages that were to me just names on a map, and the objects of terse reports on the wire-telegram copy. At Hirbe we were taken to a Lebanese artillery position. A 155 mm. cannon of French manufacture — similar to the cannon used by Israel in the attack on Kalkilya in 1984 — stood in a pit. Next to it a Soviet-made 122mm. was being cleaned. Thousands of empty casings surrounded the guns. Hundreds more shells were neatly stacked, to be used should the cease-fire end. The crew emerged from two tents on a nearby hill. Immediately, packets of Marlborough cigarettes were produced and greetings were exchanged. The canvas covering was removed from the barrel and two youngsters put on an impressive display of loading and aiming the Howitzer. They had fired more than 5,000 shells in the attack on Tel Shreifa the week before, we were told. The single position had fired more than four times as many shells as the combined Israeli artillery support (according to figures made public by the UN) during the battle. Our escort told us that the gunners were given a grading of "excellent" by their Israeli counterparts. In fact, he beamed, in an informal competition with Israeli gunners the

week before, the Lebanese had won hands down.

From the position one can clearly see the town of Khayam, from which for many months the terrorists had hurled indiscriminate fire into villages in the south. It was the battle for Tel Shreifa, which overlooks Khayam, which precipitated the latest crisis. The Lebanese Army forces demanded that they be allowed to take the hill and the village. It was an unbearable thorn in their side. Israel agreed that the hill should be taken. A full-scale battle developed and the U.S. grew nervous. The cease-fire was imposed.

LATER WE met the man behind it all: Major Sa'ad Hadad. A Lebanese Army officer, he has been leading and coordinating the fight against the terrorists for two years.

We met him around a huge table on which impressive maps were spread out. We were at the heart of the Lebanese operations. The inevitable plans were stuck in names that meant little to any of us. Enemy positions. Enemy supply routes. Enemy concentrations.

Hadad, speaking a good English, introduced us to a shy, retiring man who was standing quietly in background — Farria, his Chief Artillery Officer. "The cease-fire was forced on us

without our agreement," said Hadad bluntly.

"We were not asked for our opinion, and we were not party to the decision. We are for peace, and that is why we have accepted it. But you should all know that it is not a fair agreement. It is being used by the terrorists to entrench themselves both defensively and offensively. They have brought in another 4,000 men since the cease-fire. They are preparing for war."

He went on to explain why he felt the cease-fire was not fair. "There were two foreign bodies on our soil: Israelis and the terrorists. One should not have withdrawn without a matching move from the other. Israel has retreated and the terrorists have remained. Israel should never have accepted this. Never. Not even if it was forced upon her."

I asked him about his feelings towards the international Christian community. He was ambivalent. He felt that the people of southern Lebanon had not made their case clear enough to attract the support of the Christian communities of the world.

"But," he conceded, "there seems to be politics even in the Vatican. Oil has penetrated everywhere."

The operations centre was alive with activity. Many of the faces floating around, passing packs of Marlborough and bottles of Tumpo orange juice, had yet to show

the first signs of a beard. A telephone rang constantly. Not far away was the "border" of the territory controlled by the terrorists.

Hadad said that he expected a surprise attack any minute, and warned us against perceiving the situation incorrectly. Peace had not come.

I LEFT the briefing room to look for non-military inhabitants of the area. I was convinced that I would hear from them — women who feared for their men, and mothers who wished their children were back in school — that the cease-fire was a good thing.

I found Christina and her two aunts a few houses away. Wide smiles and perfect English greeted me. "It is not often we have visitors these days," Christina explained. After going through her home — which could stand with pride in Jerusalem's Talblyeh quarter — we spoke about the "situation." She had been sent to Kila by her parents when fighting broke out in Beirut two years ago. Her father, a wealthy taxi driver, and her mother were still there. She has not seen them for two years. She is against the cease-fire. The fight must continue until the evil is removed from their midst. The cease-fire, she explained, and her aunts nodded in full agreement, is nothing but a trick to let the terrorists organize themselves for a final onslaught.

"If we stop now, all we have suffered, all our casualties, were for nothing," she said, repeating an often-heard complaint. "We will have achieved nothing."

She showed me the shelter in which they lived for two years. It was obvious that they have suffered. I was impressed by her courage.

AT HEADQUARTERS, a small group gathered around a 14-year-old called Fadi. Our companions called him a "hero" and introduced him as a veteran of many battles. No one in the entire northern enclave is better than he is at handling a 0.5 machinegun.

"Abu Johnny" is also in the group. He refused to tell us his real name. Not for publication, he said. Abu Johnny is a sergeant-major in the regular Lebanese Army; he led the assault on Tel Shreifa the week before. The battle left about 50 terrorists dead and more than 100 wounded. He was responsible for several of the deaths, we were told by an awed escort.

Standing next to Johnny was Sergeant Nazir Hatzbani, the chief engineering officer of the Lebanese forces in the area. He is known for his courage; he has laid hundreds of mines behind terrorist lines. One of his specialties is an ability to mine the bodies of enemy dead so that when the terrorists come to collect their casualties they usually leave several more behind.

Abu Johnny has been in the regular Lebanese Army for 24 years. He is from Marjayoun and one of more than 400 regular-army soldiers who came south to protect their homes after the civil war broke out.

The non-terrorist forces in the south are thought to number about 3,000 (including schoolchildren and old men who have been issued arms). Of these, two-thirds serve in the northern enclave where most of the fighting has been concentrated for the past few months.

THERE ARE three main pockets of non-terrorists in southern Lebanon: one at Alma e-Sha'ab, Friday, October 14, 1977.



(Below) A Mekorot waterline being laid from Metulla to Marjayoun in southern Lebanon. It will bring flowing water to the town for the first time in two years.



opposite Hamita; a second at the triangle formed by Eln Ebel, Rumatsh and Dabel opposite Dovey; and the largest, the northern enclave, which includes the villages of Kila, Marjayoun, Dir Minas, Hirbe, el Meri, Kila and A Delsa.

There are an estimated 20,000 men, women and children in the three enclaves — a small fraction of the number that lived there before the hostilities broke out. Many were trapped in Beirut. Others have managed to make their way to relatives abroad. Marjayoun alone had 20,000 people, our guide told us as we drove along the eerie streets, looking at abandoned villas.

Despite the fact that many houses had been left vacant for over two years, there were few signs that any looting had taken place. All over there were reminders of war. The wide streets were obstacle courses for drivers; most of the windows had been smashed; and everywhere there were people toting weapons, especially pistols.

In the northern suburbs lay a row of houses that had obviously been blown up. At first our guide was reticent to talk about them. Then we learned that they belonged to "communists," supporters of Ahmed Hatib — who formed the Arab Lebanese Army to aid the PLO — when he was in control of the town before it fell to Hadad a year ago.

One house stands alone on a hill. It is empty but untouched. A hammer and sickle is drawn on its porch.

"The family that used to live there — father, mother and children — were taken out and executed," our guide explained. The father had been a strong supporter of Hatib, and it was decided to make an example of what happens to those whose loyalty to the new regime is questionable.

A STARK REMINDER of the days when Hatib was in control is a huge fort on a hill overlooking the town. From its roof one can see the Litani River clearly to the west, and Israeli positions on Mount Dov to the east.

The fort housed a brigade of the regular Lebanese Army before the civil war. On the fourth floor, we found a room full of sophisticated electronic equipment, which was used to monitor Israeli communications and air traffic.

The fort is now deserted. A stench of faeces emanates from rooms strewn with paper — thousands of documents thrown out of filing cabinets. Weather reports, handbooks on the 105mm. recoilless rifle, charge sheets and a Beirut Yellow Pages.

The courtyard of the fort is strewn with burned-out vehicles — the remnants, together with a pile of yellowing posters showing a white stallion, of the days when Hatib was in charge.

Our guide picked up one of the posters, spat and cursed. "If that son-of-a-bitch Hatib thinks we will ever let him set foot inside southern Lebanon," he said, "he'd better know that he will be walking around without a head on his shoulders."

The feelings of the men towards Hatib indicate just how complicated it will be to find any solution to the problem of southern Lebanon. Hatib, a Moslem who used to be a colonel in the Lebanese Army, broke away at the start of the civil war and formed his Arab Lebanese Army to help the PLO in its attempt to gain control of the country. After his defeat at Marjayoun, his "rehabilitation" in the regular

Lebanese Army began — an army in which he and Hadad, Abu Johnny and others will be expected to serve in harmony when peace comes.

"Over my dead body," growled our guide. Our driver added his 10 cents' worth, and cursed Hatib's sister, mother and future.

THE STENCH of the fort was replaced by the brisk mountain air at Mar Elias, a monastery on the western outskirts of the town overlooking the Litani River and Elisha — a Christian village now under terrorist control. (It was the scene of mass, indiscriminate killings when it fell several months ago.)

Mar Elias has a small but impressive Greek Orthodox church. Against the back wall are seven beds, neatly made, for the men who guard the place. The position is important — from it, one can clearly see terrorist activity in the valley beyond; it will probably have to bear the brunt of any renewed attack against the Christian enclave, should the terrorists make such a move. All the men there believe that it is only a matter of time before the terrorists attack.

As we turned to leave for Israel, we stopped for a few minutes at the Marjayoun hospital — a well equipped facility that has not been used for over two years and has been replaced by the Israeli clinic at the Good Fence in Metulla. I spotted a plaque similar to the ones we see so often in Israel:

"This hospital was built through the generosity of our brethren abroad..." There was a list of donations, ranging from \$20 from Abood Faiz in Saint Louis, Missouri, to \$1,000 from Sol Bayouth of Collinsville, Oklahoma.

A small note at the bottom of the plaque, signed by Dr. Michael A. Shadid, informed us that "our brethren in Brazil" who have commendably decided to remain anonymous, donated the equivalent of \$1,500, which has unfortunately been trimmed by 50 per cent due to inflation.

As I looked at the board, I noticed three young girls who were watching me intently. The oldest, who was 16, introduced herself as Gada Khourf. No, she had not gone to school for over two years; she was excited when I told her that I had heard of plans to reopen the school as soon as the cease-fire seems to be more permanent.

Gada worked in Israel for three days before her mother insisted that she remain at home to help with the chores.

I asked her if her opinion about Israel and Israelis had changed over the past two years. It was an unfair and loaded question, but she answered it without hesitation.

"One thing I do know now," she said, "is not to trust my teachers as much as I used to. For years they taught me that Israelis were the same as devils. I know now this is not true. It was a shock for me to learn that practically everything I had been taught by people I respected was a lie."

We waved goodbye to Moudif Hamra, who lives in the last house in non-terrorist territory, on a hill overlooking the town of Blatt, and noticed a soldier sitting in the shade of a Lebanese cedar smoking a nargileh. His rifle was resting in his lap and he shouted in our direction: "Ala kejak," everything's all right. He was the only person I came across in the entire region who was happy with the cease-fire. □

مكذبا من الأصل

FAIRNESS demands that one say that Prime Minister Begin never adopted the 100-day grace period which, like so much else, we have taken over from American political custom. He always spoke of at least a year's credit. It seems, however, that just when the 100 days were up, the Begin Government reached a crossroads.

Internally, the present government's authority has been flouted, no less than that of the previous regime, by that shadowy, extra-parliamentary political power, Gush Emunim. Only Begin's intuition that he might resign has held them in check for the time being.

Externally, the Begin-Dayan foreign policy faces an impasse. The non-confrontation with the U.S. has become an open conflict of positions. The much touted peace plan that Dayan brought to Washington is gathering dust. What is being discussed is Palestinian representation at Geneva and a Palestinian entity and homeland. The attempt to discuss procedure with the Americans and substance with the Arabs has misfired. It is a turning point.

This may therefore be as good a time as any to draw up an interim balance-sheet and see whether there are any prospects of dividends. We may best start with the government's most mundane performance — its housekeeping.

A NEW government will naturally first do two things: it will take steps to consolidate its political power, and it will, like any workman, set out its tools — organize its administration. In the former aspect, the Begin Government — and there was never a government in Israel, not even under Ben-Gurion, that was so aptly called after its premier — has so far shown its greatest skill and astuteness. The ideas on a restructuring of the administration, by contrast, have quietly petered out.

In consolidating his political power, Begin has shown how brilliantly he can manipulate the political machine. Even when allowance is made for the pitiful disarray of the Opposition, he has run rings around his rivals. The record-quick formation of a workable coalition, even at the cost of concessions to his Orthodox partners that quite a few of his supporters would normally have found difficult to swallow, achieved its aim: the Democratic Movement for Change was made a fifth wheel and, as time went on, sorely cracked even if not split wide open.

Simultaneously, Begin, trusting his political instinct and imperiously overriding protests from his own ranks, compounded the Alignment's confusion by appointing Dayan as foreign minister. Nothing is so calculated to demoralize an opponent as to display his desecration to him. Soon after, Begin gave his blessing to Abba Eban's mission, to much the same effect. Neither did he protest against the pro-Dayan rally in Kiryat Hamnacablah last month.

THE DATE of the elections did not leave Begin much time to use the parliamentary forum to further condemn the Opposition. But such time as he had, before the recess, he used adroitly. Policy proposals, however half-baked, which gave occasion for debate in the Knesset, were consistently designed to hoist the Alignment by its own petard.

Thus, the proposal to return the Bir'im and Ikrit villagers to their

THE FIRST 100 DAYS

"Mr. Begin's 'no confrontation' with the U.S. has become an open conflict.... He has apparently forgotten any ideas he might have had about restructuring the administration, while bringing us closer to a presidential form of government... He has brilliantly manipulated the political machine to confound the Opposition... His economic policy may give unbridled rein to that capitalist rationality that Sapir and Rabinowitz hid from view even as they fostered it." Thus reads Post Economic Editor MEIR MERHAV'S balance sheet of three months of Likud Government.

homes threw Labour into confusion and internal dissent; having achieved that, the government buried the issue in committee. Even when the Opposition did not rise to the bait, as with the now almost forgotten declaration that services for the population in the territories are to be equalized with those for Israelis, Begin managed to project an image of standing for high principles, while the Opposition was made to look as if it was carping over petty details.

The same was true when he called for a unanimous Knesset vote against the PLO. Had not his own party supported such a vote when

the Labour Government called for it? This time, his attempt to obtain a general consensus — which is always intended to emasculate the Opposition — succeeded, with the help of the DMC's naivete.

BEGIN'S greatest feat was probably the negotiations with the DMC, whose so-called principles he managed to reduce to petty haggling over portfolios, leaving it, after a bare two months, painfully sitting on a fence, internally riven and politically near-speechless. He topped that, after realizing that he may not be able to keep all his promises to Agudat Yisrael, by throwing out the idea

of possible early elections.

This, at one stroke, put both Agudat Yisrael and the DMC in their place: the former might become superfluous as a coalition partner, and the latter might disappear from the political scene. The poor and the believers who, as he said, voted him into power, might give him an even greater majority.

All in all, then, for those who admire political adroitness for its own sake, regardless of purpose, Begin can chalk up an impressive list of achievements. More of the same will no doubt come after the Knesset reconvenes, and Likud-initiated legislation is tabled, if

the external political situation will not overshadow all.

BEGIN'S high principles are, however, less than conspicuous when it comes to the structure of the government and the humdrum business of putting together an administration. There, coalition politics and the need to satisfy personal ambitions and internal power blocs have given the kiss of death to most of the ideas of administrative reform. Professor Yosef Rom's programme of government reform is nearly forgotten, after a bare three months.

The Ministries of Police and of Tourism have been eliminated, but that of Religious Affairs has been retained. Health cannot be merged with Welfare. A new Ministry of Infrastructure and Energy has been set up, although no one knows exactly what it is supposed to do. When Begin completes his government, there will be nearly as many ministers and deputy ministers as before. Nothing much will have changed.

But the idea behind having a more limited cabinet was not to save the cost of ministerial salaries, offices and equipage. As long as the functions remain, it makes little difference if they are carried out by a director-general, a deputy minister, or a fully fledged minister. The idea was to restrict major policy decisions to a smaller number of top-level political decision-makers rather than have a mini-Knesset for a government.

That idea of a small cabinet had validity when the government was made up of personalities who, in greater or lesser degree, had independent views on major political problems. With such a cabinet of senior ministers, there could have been a subordinate stratum of junior ministers, from whom mainly executive advice would be expected.

BEGIN HAS, in effect, managed to create a government in which most ministers are, the title notwithstanding, directors-general. They are expected to speak only on the subjects under their jurisdiction. And so they do, apparently. If a major policy decision, such as the agreement to a united Arab delegation to Geneva, could, as reported, be disposed of in 80 minutes, with the prime minister taking up about half the time and most other ministers asking only for clarifications, then we have come perceptibly closer to a presidential form of government.

Is there anything wrong with that? There is. For a presidential government can work effectively and democratically when it is, as in the U.S., checked and balanced by a powerful legislature, judiciary and local government. In a political system that gives the central government overwhelming power, the checks and balances must be reflected in the government itself, otherwise the road to one-man or one-party rule may be open.

There are cracks and audible creaks in that system of prime ministerial authoritarianism. There is, first of all, the unrestrainable Ariel Sharon, whose impetuosity has never been tempered by an excess of political acumen. His visible embarrassment, in a television interview on September 30, at having to explain why the government was unable to honour, on Succot, the cheque he had issued to Gush Emunim on the eve of Rosh Hashana, when he announced the government's grandiose settlement programme up to the year 2000, was well-nigh

pitiful. But this is unlikely to hamper him in the future.

Then there is Moshe Dayan, who has always been a lone wolf and is unlikely to learn to run in a pack in the seventh decade of his life. The discords between him and his mentor, the prime minister, are for the time being made audible only by Begin's more loyal stalwarts. But any attentive listener will easily hear the sounds of a potential rift between the pragmatic — nay, opportunistic — Dayan and the prophetic, fundamentalist, Begin.

Off-stage, there is the third contender for the succession — Ezer



Weizman. Having learned his lesson from a previous attempt to challenge Begin's leadership, he keeps an admirably low profile, suppresses his natural exuberance, and concentrates on what he knows best — the defence forces. Intermittently, there are flashes of the familiar Ezer: from time to time he oversteps the prescribed line. But any upsetting of the present power balance is likely to bring Ezer Weizman out of the Defence Ministry into the political limelight.

Finally, there is Simcha Ehrlich who, as economic proconsul, is well-nigh independent. He has so far, in public, loyally stuck to the division of labour between him and Begin. But if foreign policy should begin to have economic consequences, he may have something important to say.

AT A LOWER level of administrative organization, the government has made a point of retaining all civil servants, even at the highest levels, where political significance cannot be separated from executive function. Not one ambassador has been recalled, and only one director-general has been replaced. On the face of it, this looks quite laudable: the civil service, most people would say, should be a civil service, not a political apparatus.

This retention of the civil servants is of course partly a case of sour grapes. It is not for lack of the will to appoint politically loyal functionaries, but for lack of suitable candidates, that the top echelons of the bureaucracy have so far been left intact.

That this is so can be perceived most clearly from a look at the political appointments that have been made. The first among these were to ideological posts for which the Likud, and Herut in particular, had a certain reservoir of candidates. There followed a few that were based on past membership in the Irgun and personal loyalties.

There cannot be much doubt that the present symbiosis of the top-level bureaucracy with the government will not last forever. There is already enough pressure from below, in the different Likud parties, to appoint party men to top posts. It would be unnatural for this not to happen, as soon as candidates become available. But what makes it possible for all these bureaucrats to stay where they are?

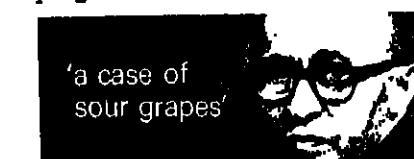
Partly, the answer is that many of them have little choice. Equivalent jobs are just not that plentiful. But more importantly, the ability of most top officials to continue to serve loyally reflects, more clearly than anything else, that it was the Alignment with its

conception of *mamlachtiut* (statehood, or perhaps *etatism*, without the latter term's negative connotation) that bred the Likud and laid the ground for its advent to power.

There are differences of historical origin and tradition. To the generation now in its 40s, which mans most of the top civil service posts, these mean precious little. Nuances of tactics, style and emphasis apart, the differences in basic philosophies — political, social, economic — are as between tweedledee and tweedledum. There has, simply, been no shift of allegiance. The civil service is, in fact, honest and true to itself. What it is asked to represent and do today is not only essentially what it has done before — in many areas it is what it has itself suggested and pushed for.

In no field is this more evident than in economic policy. The economic technocracy, mostly reared on capitalist theory and ideology, long de-politicized and thus made impervious to social considerations, has for years been straining at the bit of those last vestiges of a regard for the interests of labour that Alignment ministers still had to profess, committed as they were to institutionalized Labour. No wonder, therefore, that they suddenly feel a new freedom under a government that, at long last, may give unbridled rein to that capitalist rationality that Pinhas Sapir and Yehoshua Rabinowitz hid from view even as they fostered it in practice.

This is, essentially, also the answer to those who scrutinize in vain the government's course to find a clear direction, a goal, a programme that is different from



that of its predecessor. There is simply no such thing. The system shows all the signs of remaining the same, although there may be marginal changes in the identity of its beneficiaries.

Our economic government seems to be conscious of this lack of a visible difference. It therefore tries to blow up all kinds of ideological declarations to the size of would-be operational programmatic differences. To this category belong Finance Minister Simcha Ehrlich's verbal attacks on the kibbutzim, his professions of belief that a little unemployment might do a lot of good, while he promises, in the same breath, that the very same unemployment will not occur (it hasn't occurred). Here belongs, also, the repeated declaration of war on inflation, while all that caused it in the past goes on, from the printing of money through tax evasion to continuous devaluation.

There is much ideological swearing by the principles of Milton Friedman — but in practice his gospel is, happily, taken with a tumblerful of salt. There is much talk of reducing government intervention, but in practice not a single government function has been abolished. Not one control of importance has been eliminated (except for some price controls — which were not enforced anyway); not one office shut down; not even one of the scores of bulletins published by each and every government of finance, corporation or agency for its self-adulation has disappeared.

There is much talk of selling off government corporations, although the talk becomes more

mutated as the problems involved become better known. Housing and Construction Minister Gideon Patt was the first to bubble over with ideas designed to usher in the new age of economic freedom. It seems that some of these ideas, like many that have been heard mainly from the Treasury, have meanwhile become bogged down in difficulties of implementation, or must await evaluation by committee.

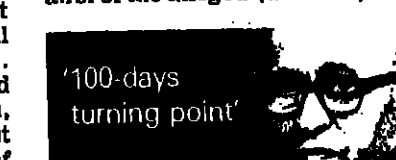
There is the promise that the next budget, for 1978/79, will reveal the new policy. Understandably, the current budget could not deviate much from what had been proposed by the previous government. Under pressure to show some visible results, to stop marking time, the present government from time to time floats balloons that give us an inkling of which way it leans, what the taste of the new economic era will be.

THUS, while we see no sign of as much as the beginning of a reform of the tax administration, we hear that tax shirkers will be amnestied with a consolation prize. While price controls are dismantled — not that they were effective, anyway — subsidies to basic foodstuffs and services will be eliminated as soon as possible. The idea of abolishing the allowances for the first two children has been tried out on public opinion — a legitimate exercise in itself, of gauging political feasibility — without having been checked out first for its implications. The employers, probably realizing that this would spell a new wave of wage demands, understandably joined the ranks of the opponents.

Does it all add up to something?

In terms of the prospects of increasing the national cake through renewed growth, which might make many things palatable that otherwise would not be, it means nothing perceptible. In terms of how the existing cake will be divided up, it does mean something. The well-to-do will do even better, the very poor will be fobbed off with charity. The lower-to-middle-income groups, the backbone of the working population, will take the brunt. The universal welfare system will gradually be dismantled; its place will be taken by aims for the poor.

In the economic as in the other spheres of government it often seems as if the election campaign is still being fought. Completely forgetting that a government, once in power, is responsible for a state of affairs, not for its genesis, ministers constantly invoke the alibi of the alleged (and real) mis-



doings of their predecessors. A hundred days are certainly not enough to clear out the cobwebs and trash left in the corners of the government apartment by its previous, 20-year tenant. But one wonders — will it need another 20 years to get rid of the alleged mess?

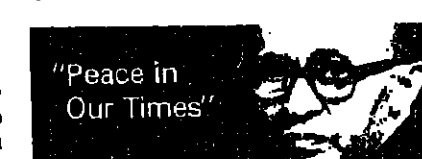
On the economic front, as well as on the organizational-administrative one, the record of the first 100 days therefore amounts to a rather meagre one. If there has been no increase in liabilities, there has also been no increase in assets. Neither do there seem to be any dividends in the offing.

Moreover, the vague Friedmanesque ideas of capitalist freedom are strangely out of har-

mony with the main thrust of the Likud Government's foreign policy. That would seem to require, at least on a contingency basis, some provision against possible external economic constraints. Messrs. Begin and Dayan may have economic consequences that will call for more — and more stringent — controls and control mechanisms than those due to be dismantled. But there seems to be never a thought of that.

THE 100-DAY turning point, however, has been most precise and dramatic in the most important sphere of our national existence and well-being — foreign affairs. There, Begin promised us "Peace in Our Time." A line was to be drawn under the spineless policy of the previous government which, through constant prevarication, somehow hoped to muddle through and meanwhile risked not only our territorial legacy of the whole of Eretz Yisrael, but our very existence.

Begin, barely come to power, imperiously told foreign newsmen to stop using the term "occupied territories" and call them



"liberated" instead. He promised Gush Emunim "many more Eilon Morehs" — and just cashed in Jericho and Dotan. To Washington he went, where he saw and conquered, and when he returned, to jubilant acclaim, he brought the message that "there was no confrontation."

The U.S. and its President had been respectfully asked to keep their proper place in the Middle East. The U.S. was to be the umpire. Our right to existence needed no approval or confirmation. Our historical, legal and moral rights to all of Eretz Yisrael were God-ordained — and who should better understand this than the Baptist President of the United States? Having no conflict, with, only amity for, the U.S., there was nothing to negotiate with it. Negotiations are a matter between adversaries. Therefore, with the U.S. as honest broker, we might discuss procedure — whom to bring together and how. Substance we should discuss with the Arabs.

The first sour reaction in the chemistry between Begin and President Carter came over the settlements that Begin legalized immediately upon his return from Washington. Then Secretary of State Cyrus Vance came and, because the U.S. has vital national and global interests in the Middle East, did not quite accept the mere role of disinterested observer. Procedure was discussed, but the substance broke through. Perhaps this was the breakthrough that Begin announced triumphantly when Vance left.

While Carter gradually and with increasing emphasis made it clear that there are fundamental differences of substance between the U.S. and Israel, the government prepared Dayan's visit to the U.S. for the proximity talks with the Arab foreign ministers. Dayan held much-publicized secret meetings, made a surprise hop back for consultations with Begin, and finally arrived in Washington carrying a draft peace treaty, with paragraphs, sub-paragraphs, preambles and addenda, the likes of which had never been prepared before.

FOUR WEEKS have gone by, and the peace draft seems to be on the shelf. Washington wanted to discuss Palestinian participation in Geneva — a procedural matter that is very much a thing of substance. So do the Arab states. So does Moscow. So does the rest of the world. And thus the conditions have been created for building up that universal pressure against the one leader who would remain opposed to world-wide public opinion, of which Carter warned only a short while ago.

To cap it all, the Soviet Union, which Begin set out to keep out of our area for the defence and greater good of the shrinking Free World, has been brought back by the U.S. into an active role, as co-sponsor of what may become that most ominous of all solutions — an imposed settlement.

There is no confrontation with the U.S. — only a fundamental conflict. No longer are American positions coordinated with Israel — on the contrary, they come close to being coordinated with the Arabs. And thus the idea that the major world power can, anywhere, fulfil the role of a disinterested umpire has already been demonstrated as utterly naïve.

The crux of the matter is that the Begin Government has left itself, as far as the Palestinians are concerned, with a single string to its bow. The Alignment Government, having been prepared, in principle, to discuss territorial concessions in the West Bank as elsewhere, at least had a remote chance that the Arab states might sell out the PLO, if not the Palestinians.

With an offer of withdrawal "from the occupied territories" against peace and adequate security arrangements, whether step-by-step or all at once, it was at least conceivable that neither Saudi, nor Egypt, nor King



Hussein's Jordan, nor even the Syrians, would go out of their way to insist on a Palestinian state. A Jordanian solution would have been possible, however remotely, although even that would probably not have brought final peace.

With the offer that there will be no sovereignty other than that of Israel between the Mediterranean and the Jordan, and that there will be no discussions of any substance with any Palestinians — even though they may be permitted to put in a ceremonial appearance, the Begin-Dayan policy has reached an impasse.

The Geneva Conference might be re-convened on the basis of some clever formula. But if it is to produce anything, something will have to give somewhere. And the Vance-Gromyko statement ominously implies that if anything is to give, it will give under pressure.

WHAT WE HAVE on the balance sheet, therefore, at the end of the first 100 days, is a lot of style and few tangible assets.

We have a spreading habit of rolling our eyes towards heaven, of invoking divine blessing, of calling (or a greater "Jewishness" whose content is never specified. We have many declamations and the constant use of superlatives — which is quite natural for those who think in absolutes. But we have, regrettably, little else. □

FRIDAY EVERY DAY

If you read The Jerusalem Post every day you can afford to ignore these words. But if you only read the paper on Fridays or infrequently, could you spare a minute? These days, more than ever, a well-informed public is the best guarantee that the right decisions will be made about events affecting all our lives. Being well-informed means knowing what's happening, every day. And after knowing what's happening, knowing what should be done in your best interests. The Jerusalem Post with correspondents around the world and in touch with every facet of local life is unrivalled in presenting a forthright and balanced viewpoint. Why not make a New Year's resolution to be better informed. Let us deliver The Jerusalem Post to your home every day (at no extra charge). Send us the coupon with your check. Delivery will commence a few days later.

To: **THE JERUSALEM POST** P.O.B. 81 JERUSALEM

Please deliver The Jerusalem Post to me every day. My check is enclosed.

- ☐ ONE YEAR (IL990)
☐ SIX MONTHS (IL550)
☐ THREE MONTHS (IL285) VAT included

NAME.....
ADDRESS.....

AUTOMATIC GEAR
REPAIRING • SERVICING • CHECKING
Quick and reliable service for all types of automobiles, by a South African expert with 13 years of experience in servicing automatic gears.

AUTOMATIC LTD.
41 Derech Ron Zvi, Jaffa • Tel. 831211
(near Machon Hadarom)

Yeshivat Hamivtar

New Quarters: Beit Yosef

14 Rehov Polanski (near Rehov Shmuel Hanavi and Yehzekel)
Full programme of Torah Studies for beginners and advanced students

For information call:

Rabbi Chaim Brovender, Tel. 02-525950
Rabbi Y. Ben-Meir, Tel. 02-424975

Tourists
Potential Settlers
Volunteers
Professionals
and Businessmen

You have thought about settling in ISRAEL. We will help you investigate your possibilities in:
Employment — Higher Education — Housing — Investment — or anything that interests you connected with ISRAEL. Come in and inquire at TOUR VA'ALEH.

There is absolutely no charge and of course no obligation.
TEL AVIV: 15, Rehov Kaplan
Tel. 02-253311
HAIFA: 124 Sderot
Hansel
Tel. 04-83858
JERUSALEM: Binyon
Hachomah
Room 400, Tel. 02-551275.

Tour Va'aleh
THE WORLD'S LARGEST ORGANIZATION
DEPT. OF IMMIGRATION & REGISTRATION

VALE ATQUE AVE



HENRY ROTH — whose novel *Call it Sleep* is an acclaimed modern masterpiece — has just returned to the United States after a two-month visit to Israel. But he'll be back, to settle. In this short piece, Roth describes his mood and thoughts just before he left the country.

THE SUN that rose over the southern slope of the dark cone of the Church of the Dormition when R. and his wife, M., first took up residence at Mishkenot Sha'ananim, now rose over the Diaspora Yeshiva to the south. The hour was fast approaching for their departure. Five days hence they would have to pack, which meant only four days free, and of these much time would have to be spent in preparation for departure: in the purchase of trinkets for gentle neighbours in Albuquerque; in obtaining enough ilrot to leave the country — and bestow small gratuities on the domestic help; in sending off via surface mail books and periodicals they had acquired; in arranging to ship their luggage beforehand at the local El Al office; in settling accounts at Mishkenot Sha'ananim for two months of *The Jerusalem Post*, mailing charges, use of telephone, and excess breakage. And of course, much time would have to be spent bidding farewell to the warm and generous friends that he and M. had so readily made here.

NOW THAT he had declared his intention to return to Israel — and despite the wry objections of his friends, all loyal Jerusalemites — to settle in the Tel Aviv area, he had two separate teams of acquaintances scouting for a suitable place to live in next fall. He trusted in their loyalty and his need for quiet living quarters in which to write. They understood his need to be reasonably close to the heart of the one city in Israel where he could still discern the vestiges of his boyhood. It was the one city that paralleled and evoked the East Side. And yet it would not be merely the East Side as he had known it that he would be returning to; it would be the East Side suddenly expanded, suddenly diversified, suddenly a metropolis, as if all of New York had become the East Side. It was there that he hoped to find himself again. It was there that he hoped to force the connection between the East Side experience of his boyhood, the evolution of the slum youth into literary awareness, and the old

man's acceptance of his people that they were. That much was clear in his mind — however askew his plans might go. But what would he say to his friends in Albuquerque about his future plans; and, especially, what would he say to his Jewish friends, those with whom he had only lately begun to associate on pro-Israel committees and Diaspora-strengthening educational boards? What should be his attitude toward them? He couldn't decide. He had made his choice to cast in his lot with Israel; they still vacillated, they lingered in the Diaspora. He felt as if he had gone beyond them. Clear sky... late September... the Sabbath. Through the lozenges of the window beside his desk he could see the flutter of leaves in a light breeze, and further off the steady cypresses like sentinels. He stood up. And he walked out through the back door that had once been the front door of Mishkenot Sha'ananim into the suddenly increased medley of traffic noises on the Hebron Road across the lush Valley of the Hinnom. A gaunt cat scaled the low but-tressing wall and disappeared among the shrubs. The long and lonely colonnade of venerable pillars of Ramsate origin that supported the roof, divided into separate frames the panorama before him: the white cross of St. Andrew on the blue flag flying above the Scottish Hospice, the Arab villages, into which Israeli afforestation intruded, the road winding quaintly about the groves of Mt. Zion, the Diaspora Yeshiva, the Church of the Coenaculum, the Church of the Dormition, the Old City wall, weathered above and stained below where it had met the soil, David's Tower honed to a point against the turning sky; and near at hand the renovated buildings on whose tawny and rose limestone blocks the sunlight clung like a lacquer. And so farewell, he thought, turning back to the comfortable apartment that Jerusalem had placed at his disposal the past two months. How did the Romans say it? *Vale atque vale*. He would reverse the order: *Vale atque ave*.

SAILORS, LAGGARDS AND LOVERS

THE TEL AVIV Marina continues to attract ever-increasing numbers of Israelis and foreigners.

The hot sun, the jumbled proximity of many working and playing people often scantily dressed, and, on rough days, the flying spray as the breakers angrily crash against the high breakwater surrounding the marina, create a warm, vibrant atmosphere. What attracts the owners of the hundreds of sailboats lodged at the Marina, however, is the moment when they climb into their vessel and head out to sea.

The marina, on the waterfront below Kikar Atarim, opened about a year ago and moved to its present location half a year later. A wide range of services are available, including a repair shop; a store carrying a wide variety of sailboats and nautical goods; boats for hire, and courses in seamanship, navigation, and marine communication.

There are 600 small boats parked on trailers or, as with the very smallest, stacked with their masts removed in racks that contain six hulls. Another 150 vessels are kept in the water: these are the larger ones, ranging from six-metre boats with a small enclosed cockpit area to large sailing yachts suitable for cruising the oceans. Marina officials say that most of the boat owners were introduced to sailing through the courses initiated six years ago by Giora Kaidar, today the marina's director.

Some of the most colourful boats are the foreign yachts, 85 of which have passed through the marina this year. The crews arriving from the warmer latitudes, generally by way of the Suez Canal, are readily identifiable in the showers by their deep unbroken tan. Their boats range from the expensive ones of the rich on a short jaunt from Europe, to self-built floating homes circumnavigating the globe.

The marina's image of being an exclusive bastion of wealth is brought up and denied in almost every conversation with a boat owner or staff member.

"People think of this as a meeting place of millionaires and snobs who cheat on their income tax, when actually sailing is a fairly inexpensive sport that in one form or another is within most people's reach," said Hillel Rabin, 26, manager of the club offering sailboat rental and instruction.

Michael Pelig, 28, Kaidar's assistant, and probably the person most involved in the club's day-to-day operation, also sought to defend the yacht owner's image. When I asked him about the price of keeping a boat in the water at one of the marina's three piers, he said:

"It is a lot more expensive to have a dog than a yacht." If you take into account the food and veterinary costs, a dog can cost you up to \$20 a day, and that is the price here for the biggest yachts. The smaller ones cost less.

"It's true that there is a high initial investment. A sailboat can cost from IL4,000 up, but I want to quash the rumour that everyone here is a millionaire. We have maybe 10 really rich people here. The rest are salaried people, people from the university or store owners, regular people."

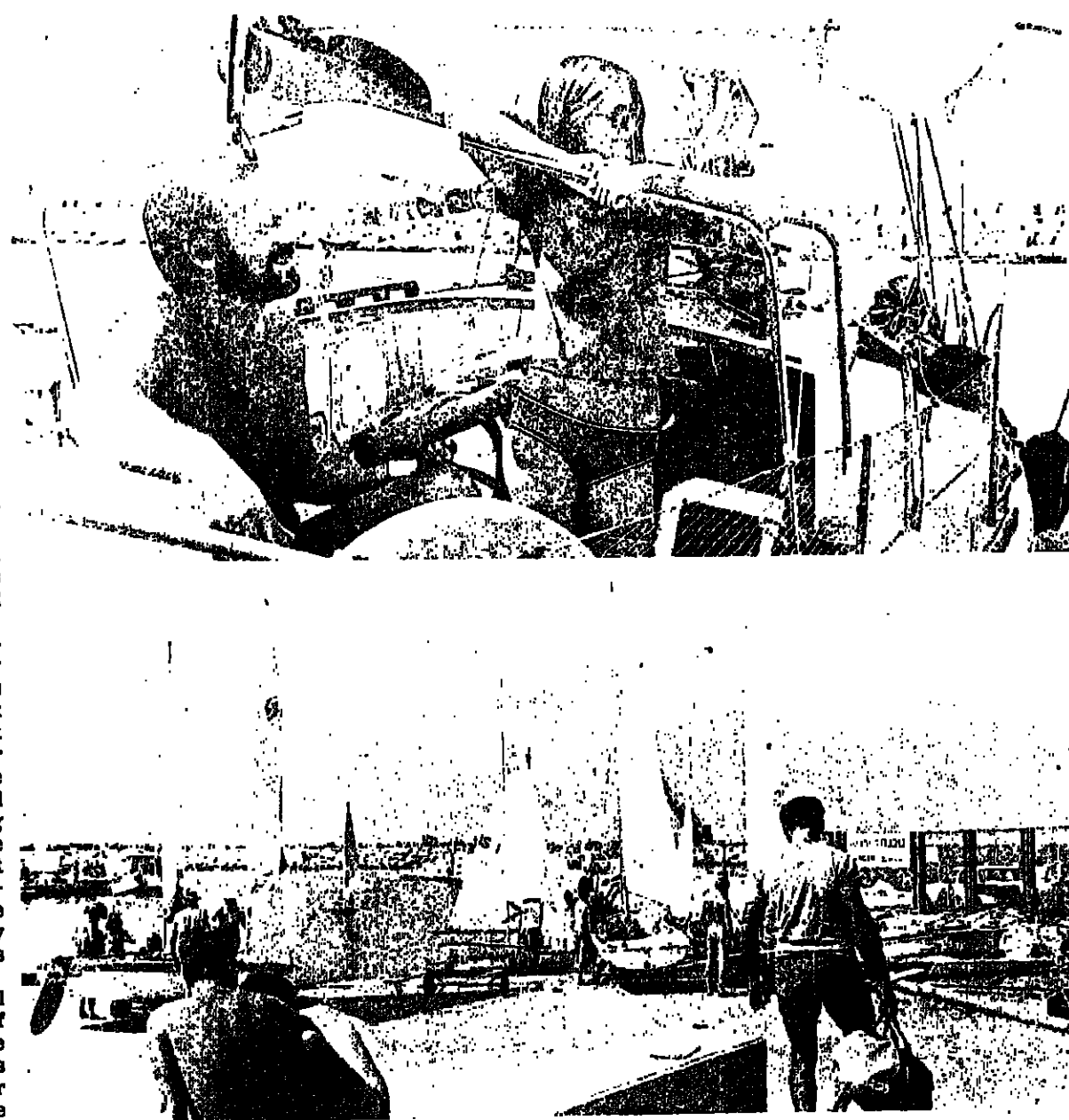
One public-service employee working on his six-metre-boat out

of the water had no apologies for being a boat owner. "The boat cost IL70,000 and another 5,000 a year maintenance and docking costs," he said. "It's true that most of the boat owners are better off financially but it's no crime to own a boat. We're the ones who build the country, not the welfare cases."

Another boat owner is Ronen Otinick, 22. He took advantage of the hot early-autumn sun to work on the eight-metre vessel he had bought only the week before. Like most owners of the larger boats, he shares his with a partner. After asking me to remove my shoes, as is the practice on most boats, he escorted me aboard past the newly painted white trim to the neat compact interior. There was a small galley with benches that continued back under the deck, forming the walls of the outside cockpit and serving as beds. In the front was a small cabin with two berths lining the converging walls of the bow.

Ronen said he had paid his share of the IL90,000 purchase price with money he had saved during two years in the Israeli merchant fleet. "I invested everything that I had in her," he said, "because I love the sea and boats and enjoy taking care of them."

THE FOREIGN yachtsmen include many who have in effect



The most colourful boats at the new Tel Aviv Marina are the foreign yachts, which range from the expensive vessels of the rich to the self-built floating homes of compulsive travellers. ROBERT NOBEL visits the marina to talk to visiting yachtsmen and local boat-lovers.

made the sea their home.

Max Lynch, 32, an Australian, used to be an accountant. In January, 1974, after selling his home, furnishings and car, he and his wife Diane went to sea. About a year later, they dropped anchor in New Guinea, where their son Brynmawr was born. The family stayed in New Guinea a year, during which Max worked as an accountant for the government.

When Brynmawr turned one, his parents decided that he was fit to stand the rigours of the sailing life, and they hoisted sail again and set out to sea. Today, at two-and-a-half, Brynmawr nimbly makes his way about the deck. As an added safety precaution, Max has rigged a high fishnet to the fence ringing the deck.

"It is a little harder raising a child on a boat like this," Diane said. "We don't get to go out and he doesn't get much exposure to other people. The thing that he misses most is spoiling from his grandparents."

THE BOAT'S hull was made out of ferrous cement, exploiting a relatively new process of shipbuilding whereby a close-woven frame of steel rods is made and then filled with cement. Max pointed out that the finished product floats just like a hull made entirely of steel floats. After the bare hull was prepared by the boat's designer, Max completed

the job, producing a professional-looking and reliable vessel.

The main cabin, just below deck, opens into the kitchen area. This has a surprising amount of counter space, a built-in table, and benches lining the wall. The influence of the boat's 20-30-degree heel under sail is reflected in the jar racks, which have a special perforated board to hold jars in place. A belt fastened to the corner of the counter area holds the person preparing the food, leaving both of his hands free for work.

On the other side of the kitchen is the toilet. Alongside, on the wall, is a small tiled bathtub; water for a bath is heated in the kitchen. There is an attractive forward sleeping cabin.

"The amateur boat builder doesn't build boats for money, but for himself," Max said, "so he doesn't cut corners. If you cruise a boat, your life depends on its performing as it should. And if you've built your own boat, you know it inside out if anything goes wrong."

ABOARD Ernie and Lee Crampton's trimaran (Ernie, 60, lifted the gangway behind me so that ants would not follow us), there was no mistaking that I was in a "home." Lee, 60, was working in her kitchen canning a preparation made from beets.

The kitchen area in the main cabin is fitted with an oven, a

refrigerator, and a sink with running water. The gaily curtained living area of the three-hulled boat, built by the couple in four-and-a-half years of spare time and costing \$11,000, includes a stereo bolted into place, tapes, stacks of books, and Lee's bunk. Ernie sleeps in a little cabin in the stern of the boat. This cabin has a large shelf filled with rows of books, further testimony to the couple's declared pace of a book a day.

Ernie explained that he and Lee have a daily routine at sea that involves half-a-day's work. Lee fixes breakfast and tidies the boat while Ernie puts on more sail, takes a morning navigation sight and tends to any necessary small repairs. Afterwards, they retire to their respective bunks and read for a few hours.

"Our separate bunks give us a chance to be by ourselves a little," Ernie explained. He is used to spending the day with Lee, his wife of 39 years, because of the many years they worked together in their dry-cleaning and laundry business in Vancouver, Canada. "No matter how well you get along, though, you need to be alone sometimes."

The couple set out from Canada's west coast in the summer of 1970, after selling their house and possessions. They left on shore their two married daughters. ("They thought we were nuts," said Ernie.) Since then they have sailed 60,000 miles and visited more than 40 countries, and have weathered numerous gales and several hurricanes: once they were dismayed in the South Pacific and had to fashion a small mast out of the wreckage in order to return to land.

"The biggest hazard at sea is that of being run down by a large ship that doesn't see you," said Ernie. "But after all our travels we feel the most dangerous thing of all is riding a moped in the city."

THE CLEAN, hard life of the sailor is left behind on board the motor yachts. Bobbing at the end of the first pier was the sleek yacht of Robert Caverli, the Italian fashion designer who sailed to Israel to visit his factory here before flying off to the U.S. He had left the boat in the care of Taiguy DeParue, 40, its skipper.

DeParue was leisurely tending to the boat with his attractive girlfriend and was looking for someone willing to buy the yacht for \$100,000, so that he and Caverli could acquire a bigger one. The vessel's carpeted interior included a complete bar as well as a galley, a side stateroom, and a luxurious bedroom in the forward stateroom, complete with toned lighting and built-in stereo.

Nearby, less opulent but no less a part of "the good life," was a large rebuilt fishing boat wearing its 30 years in sturdy dignity. Its 52-year-old owner had been a cat-farmer in France. He had divorced his wife, sold his farm, and moved to the boat. He was dividing his time here between Tel Aviv, where a son of his is living, and Eliat.

"I like living on the boat, not at sea. The life in port is good, you don't work," he said with a laugh. "It's another way of life. You feel free. I spend the day drinking beer with friends. I'll have to change someday, though. This is the most efficient way there is to spend money." □

"It's a sculpture!"
 "What's it supposed to be?"
 "I can't find the answer!"
 "They should have spent the money on a poet."
 "It's just plain ugly!"

THESE ARE typical of the comments made by the residents of Jerusalem's Bayit Vegan quarter, who seem, to a man, to be highly upset by the gigantic Calder stabile erected earlier this year at the confluence of roads to Bayit Vegan, Kiryat Yovel, Yad Vashem and Ein Karem.

Two weeks ago I raised my camera to photograph the giant abstract sculpture by Moashe Kadishman that dominates the open "Habimah square" in front of Tel Aviv's Mann Auditorium. Every driver and cyclist that passed me called out: "It's a waste of film," and other words to that effect.

The Woman in the Wind
It's education!
It's art!
It's neither sculpture nor decoration!

These are typical of the comments of a group of artists and public figures connected with the arts, on Tel Aviv's newest public sculpture. Several of the same people expressed appreciation of the Calder and Kadishman works mentioned above.

Obviously, you can't please everyone. But can you force a certain type of art on an unwilling public? Does public sculpture really enhance our environment? Do we really need it?

ISRAEL IS rich in public art. There are art objects and statuary on all our campuses and at sites like Yad Vashem; there are large abstract sculptures in our city squares, opposite beaches and along our main highways, as well as at our international airport. There are sculptured environments, playgrounds and memorials, from Karavan's Negev Brigade memorial at Beersheba to the "tank graveyard" at Yamit, the latter designed by an architect. Functional buildings and spaces also assume sculptural forms, like Rechter's Kikar Atarim, Hecker's polyhedral synagogues and apartments and Kiesler's Shrine of the Book. Landscaping can also assume sculptural aspects, like Noguchi's garden at the Israel Museum, or Plevner's Liberty Bell Garden now abounding in Talbach. Ultimately, these areas will be judged on the basis of how many people come to use them. Here we will concentrate on the problems of the "art object" or memorial in or near an urban environment, objects which the average citizen does not seek out, but which confront him whether he wants them or not.

"PUBLIC sculpture" once meant statuary, bronze, on a plinth, of a public figure, the archetype "general on a horse." The material weathered all seasons, the plinth was above the reach of vandals and its height lent the work an imposing air. Bronze, steel, and stone and now concrete, fiberglass and aluminium are among the few and expensive weather-proof materials available to today's sculptor. Not even the most famous of sculptors can execute large works without financial aid or a commission from a public or business donor, or institution. Today, pressure to mount public sculpture comes not only from officials seeking to enliven their bailiwicks or to commemorate great occasions, but from the artists themselves.

With outdoor sculpture, big is beautiful. But the bigger it is, the

more expensive it is to erect or to remove. Time, and not only the artist's, prove many gigantic sculptures unsuccessful. But experience has shown that once a work is in place, its destruction or removal is unlikely. Who today has a kind word for Yehiel Shemi's immense pile of concrete at Ben-Gurion Airport, a heap of earthbound, uninteresting forms that in no way compete with the beautiful lines of the modern aircraft nearby.

The chances of the Shemi ever being removed are, to say the least, remote.

This work by Shemi, the new Calder, the Kadishman at Habimah, and to some extent the Holocaust memorial by Tumarkin in front of the Tel Aviv Municipality building are major works the public passes day by day. Why do many people instinctively regard them as eyesores?

The reasons are many and complex, but they can be defined, though one doesn't have to be a musician to detect a false note. Mayors, artists, curators, art advisers are mostly against going to the public about art and architectural decisions. They want liberal, progressive art, the latest in contemporary developments. But today's invention is often tomorrow's "ho hum." Moreover, our public has a remarkable sense of what is fitting, what works and what doesn't. Few, for instance, have a good word for Kikar Alarim.

WHAT MAKES a good public art work fitting? I use the word fitting because a public sculpture must also fit its site, fit its purpose. If it doesn't, people will feel instinctively that it is "wrong." The Kadishman at Habimah, a minimalist construction of three discs held at one of the unlikely angles so loved by sculptors of the 1960s, is a perfectly legitimate work that is all wrong for the site. It blocks the view of every driver approaching the handsome square framed by the low-slung Mann Auditorium, which it dwarfs and renders insignificant. It looms, inescapable, above the main traffic artery. The square didn't need it; nor did all those drivers with no taste for frontal minimalism. This, I believe, is why it annoys.

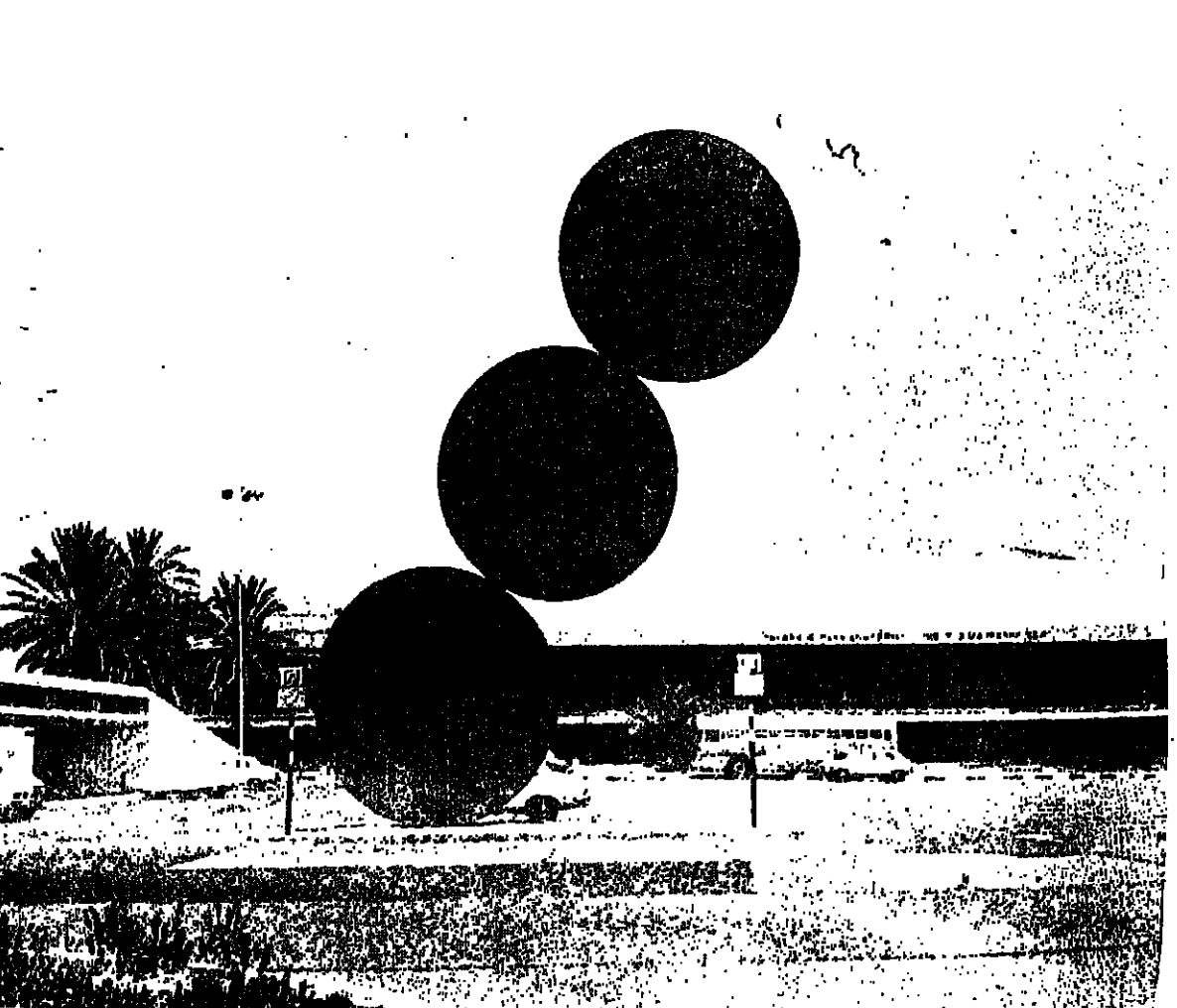
Its colour too is wrong for the site. The Cor-Ten steel was supposed to self-acquire its usual self-protective golden rust; instead it was painted with rust-proof paint by an ignorant city official. The damage to the work — like the damage to the square — is permanent. Placed elsewhere, perhaps in the centre of a large treeless greenward, the Kadishman would have looked fine.

The late Alexander Calder was a major art figure, but he will go down in history for his mobiles, not his stables. Calder's large stables of curving steel girders that grace many American and European cities are of varying quality, some good, some extremely bad. The new Jerusalem one — his last work, which was completed only after his death last year — is middling, and has only one really fine side. Elsewhere in the world, the stables look best against a background of tall, flat, faceless buildings, and present their best face or faces to an open square.

Not so our Calder. It stands in an architecturally undefined area where 99 per cent of the passersby are in a vehicle, in a flow of traffic that it is dangerous to interrupt. Worse, the two main traffic streams get only end views of the work, with all the girders and forms crowded meaninglessly

SCULPTURE v PUBLIC

The age of monuments is past. They have been replaced by outdoor "art objects" designed to awe or entertain; but many have the opposite effect. Can modern sculpture be forced on an unwilling public? Post Art Editor MEIR RONNEN, who also took the accompanying photographs, examines some of the issues.



Kadishman's three discs, which dominate the Mann Auditorium square and the Habimah Theatre circle.

together. Drivers have only time for a glance at the total side view, and at night the lighting is directly in their eyes. The only good side of the work is the one that is seen by the small number of people who turn off to, or who come from, the village of Ein Karem. If such a work has no "message" other than its own design, and that design does not always work, then most people will dislike it.

CONSIDER next Isael Tumarkin's controversial Holocaust Memorial at Kikar Malchei Yisrael, Israel's biggest public square. It was the result of a competition and bitter wrangling over the results which passed from one city administration to another, a story which need not concern us here. The work itself is an ingenious inverted pyramid of metal and glass with inner lighting as an additional nocturnal function. Unfortunately, however, this interesting construction descends to a tabernacle housing a trivial twisted metal assemblage symbolizing the destructions, a relic of a previous Tumarkin style which also pops up in many of his otherwise minimalist works. Also, the glass areas of this work require maintenance that is not forthcoming and they always look clouded and dirty.

But what is worse is the sculpture's lack of interaction with the site. Large as it is, it is dwarfed by the Municipality building; and its inverted form sinks it into the im-

mense flat square. It is also partly hidden by functional elements in the square: trees and fair booths. Seen from across the street, it is insignificant; one doesn't really react to the sculpture until one steps inside it.

Let us consider what would have happened if the Calder and this Tumarkin had been switched: the Calder and its column would have looked better in a built-up setting, while the austere, dark Tumarkin would have stood poised, as though ready for flight, on the hilltop overlooking Yad Vashem; and would have been readily "readable" from any of the roads around it. Sitting is obviously critical.

While even the best works can fall in the wrong site, others of less profound sculptural significance can often provide endless delight. Outside the Hadassah maternity wing in Ein Karem, where hundreds of visitors sit beneath the trees, there is a treacherous, sentimental sculpture of a woman and two children by America's Haim Gross. Children love it. Its swirling forms are eminently climbable and kids love to wriggle through it and snuggle in the mother's arms. It is probably the best-loved and most photographed work in Jerusalem.

Another small work that appeals to children is a smooth, rideable cat by Bernard Buffano, set in the sand of a Jerusalem playground. At Kiryat Hayovel, Nuk de St. Phalle's immense con-

crete "monster" has three tongues which are exfoliating slides and which are in constant use. In Tel Aviv's Clore Park, a smooth low-slung abstraction by Eli Ilan has also assumed a popular public function: I would guess that one in three Tel Aviv couples have posed for their wedding photographs on this work, which is conveniently close to the roadside.

STYLE and subject can be related to successful function in ways that also have little to do with contemporary sculptural considerations. At Yad Vashem, abstract expressionism in the form of doors by Bezalel Schatz and David Palombo sit well with the heroic social realism of Nathan Rapaport, whose large neo-classic work might draw smiles anywhere else. Even Ilana Goor's non-sculpture of a woman carrying a dead child (it is an eclectic mess comprising bits of Moore, Rodin, etc.) does not look out of place within the Yad Vashem complex. At the Yad Weizmann Memorial Square in Rehovot, Dani Karavan's large object recalling a burned Tora-scroll is not an adventure in sculptural form but it is dramatically fitted to its role.

But a masterpiece can find its right setting too: take the seated figure by Henry Moore at the Hebrew University's Givat Ram campus, which positively invites students to sit on the lawn around it. Some 20 metres away, however, a tall, thin and

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes are at 8.30 p.m. unless otherwise stated.

Jerusalem

ISRAEL PHILHARMONIC ORCHESTRA — Zubin Mehta, conductor; Isaac Stern, violin. Schubert: Symphony No. 8; Prokofiev: Violin Concerto No. 1; Brahms: Symphony No. 2 (Mann Auditorium, Monday).

ISRAEL CHAMBER ORCHESTRA — Rudolf Barshai, conductor; Willy Haparnas, soloist. Beethoven: Symphony No. 2; Bach: Triple Fugue in D Minor; Liszt: Shakespeare Sonatas. (Jerusalem Theatre, Thursday).

EVENING OF FRENCH MUSIC — Boris Berman, piano. Works by Messiaen, Franck, Bartok, Debussy. (Israel Museum, Saturday).

CHAMBER MUSIC — Wendy Elster, flute; Cilla Grossmeyer, soprano; Shoshana Rudnik, piano. Telemann. Cantata: Haydn: Variations for piano; Poulenc: Sonata for flute and piano; Scriabin: Fantasy op. 38. (Khan, opposite Railway Station, Sunday).

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Beethoven for violin, organ and harpsichord with Yehoshua Etalon and Eli Freud. (International Evangelical Church, 48 Hananelim, Saturday).

ORGAN RECITAL — Zvi Menker plays works by Dietrich Buxtehude. (YMCA, Saturday).

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — Festive concert celebrating the 20th anniversary of the Fredric Mann Auditorium and honouree ambassador Fredric Mann. Under the patronage of Arthur Rubinstein. Zubin Mehta, conductor; Isaac Stern, violin. Brahms: Concerto in A Minor for violin, cello and orchestra op. 102; Mahler: Symphony No. 2 in D Major. (Mann Auditorium, Saturday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ENTERTAINMENT

Jerusalem

EVENING OF JAZZ — With well-known jazz musicians. (Pargod Pocket Theatre, 94 Bezael, Wednesday at 9).

IN A PANIC — Written by Shimon Israel, with Motti Giliad. (Binyanei Ha'omah, Saturday at 9 p.m.).

ISRAEL FOLKLORE — The Hora dance group. (Khan, opposite railway station, Wednesday at 9 p.m.).

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (YMCA Saturday at 9 p.m.).

Tel Aviv

HAVA ALBERSTEIN — Sings songs and plays her guitar. (Tzavta, 30 Ibn Gvrol, Saturday at 8 p.m.).

THE MELODY RETURNS — The Kibbutz Song Club. (Tzavta, 30 Ibn Gvrol, Wednesday at 9 p.m.).

YONATAN GEFEN — "Living-room chat." (Tzavta, 30 Ibn Gvrol, Thursday at 9 p.m.).

Other Towns

RAGASHAH HAHIVER — The comedy trio in a musical programme of political satire. (Khan, Giv'at, tonight at 8.30).

MATTI OSEPI — With his percussion orchestra. (Rehovot, Wix, Saturday at 8.30 p.m.).

OPERA

THE ISRAEL NATIONAL OPERA — Producer: Edis de-Philips. Conductors: Alexander Tarski, Arish Levonon, Thomas Creage Fuller.

DOY GIOVANNI — By Mozart, with William Read, Sheldon Fine, Pamela Read, Harrison Bykes. (Tel Aviv, Wednesday at 8.30 p.m.).

EUGENE ONEGI — By Tchaikovsky, with Walter Plante, Harrison Bykes, William Read, Richard Shapp, Susan Eichelberger, Verica Pop, Margaret Pearlman, Sheldon Fine. (Tel Aviv, Saturday at 8.30 p.m.; Jerusalem, Binyanei Ha'omah, Monday at 8.30 p.m.).

For last-minute changes in times of performances, or where times are not available, please consult Box Office.

FRIDAY, OCTOBER 14, 1977

Schubert: Symphony No. 8; Prokofiev: Violin Concerto No. 1; Brahms: Symphony No. 2. (Mann Auditorium, Monday).

Light Classical Music Series. Subscription concert No. 1. Gary Bertini, conductor; Deanna Blecher, oboe; soloist-player. Milhaud: "Le Boeuf sur le Toit"; Turina: Orgia; De Falla: Danza from "La Vida Breve"; Miller's dance from "The Three Corners Hat"; Larraga: "Viva Navarra"; Gerahwin: "An American in Paris." (Mann Auditorium, Tuesday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Tel Aviv Museum, Rezanat Auditorium, Sunday).

THE VIDON TRIO — Sonatas and trios for piano, violin and cello (Tzavta, 30 Ibn Gvrol, Saturday at 11.11 a.m.).

Haifa

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Haifa Auditorium, Monday).

HAIFA SYMPHONY ORCHESTRA — Special concert in memory of the sons of Haifa who fell in the Yom Kippur War. Dan Vogel, conductor; Yanna Pappa, soprano; Ilana Gronich, violin. Avni: Prayer; Ravel: Kaddish; Pärtel: Yehor; Beethoven: Symphony in E Flat Major No. 3 (Erelos). (Haifa Auditorium, Sunday).

Other Towns

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).



Left to right: Bernard Lloyd, David Suchet, Estelle Kohler and Sebastian Shaw — four of six actors from the Royal Shakespeare Company who will be coming to Jerusalem next month as guests of the city. They will give a series of performances which include poetry readings, and excerpts from Shakespeare's plays.

THEATRE

All performances are in Hebrew, unless otherwise stated.

Jerusalem

THE EMIGRANTS — A bitter searing story of two emigrants from a communist country, a peasant who left to make money and an intellectual who escaped to write a book on freedom but lost the urge. (Khan, opposite railway station, Tuesday at 8.30 p.m.).

THE MURDER OF FIERROT — The Beersheba Theatre. Questions present-day educational approaches. (Jerusalem Theatre, Sunday at 8.30 p.m.).

PANTOMIME — With Chanan Rosen. (Pargod Pocket Theatre, 94 Bezael, Saturday).

THEATROCAL GAMES — Improvisational show in which the technical, behind-the-curtain activities become the centre-stage performance. With Israel Gurion and others. (Khan, opposite railway station, Monday at 8.30 p.m.).

TWELFTH NIGHT — Shakespeare's play translated by Shmuel Manor. Produced by the Beersheba Theatre. (Jerusalem Theatre, Monday, Tuesday and Wednesday).

Tel Aviv

ALL MY SONS — Arthur Miller's play about World War II profiteers. Produced by the Cameri Theatre. (Cameri, 101 Dizengoff, Monday and Tuesday at 8.30 p.m.).

AND THE RUGGED SHALL BE MADE LEVEL — S.J. Agnon's sadly ironic tale of a pious man who sinned and caused others to sin in a stage adaptation by Yoram Palk which is far from doing justice to a masterpiece of literature. Produced by the Cameri Theatre. (See review) (Nahmani Hall, 17 Nahmani, Sunday at 8.30 p.m.).

DO YOU KNOW THE MILKY WAY — A feeble contrived play set in a mental asylum about a soldier seeking his lost identity after returning from war. (Habimah's Small Hall, Saturday and Sunday at 8.30 p.m.).

Other Towns

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

BEERSHEBA ORCHESTRA — Mendel Rodan, conducting. Works by Bach, Mozart, Rodgers, Dvorak, Salomon. (Beersheba, Saturday, Sunday and Monday).

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Yehud, Saturday; Rishpon, Tuesday).

NETANYA ORCHESTRA — Samuel Lewis, conductor. Rami Bar-Niv, piano. Subscription concert No. 1. Supers: Morning, Noon and Night in Vienna; Grieg: Piano concerto in A Minor op. 16; Bizet: Carmen suite. Khachaturian: Adagio from "Spartacus." (Avihail, Beit Hagdudim, Tuesday).

Haifa

SCIENCE FICTION story of a regarded man who becomes a genius after an experimental brain operation. One-man show with Habimah actor Alex Peleg. Adapted and translated by Ehud Manor (ZOA House, 1 Daniel Frisch, tonight at 10 and Saturday at 8 p.m.).

FOUR WOMEN — By the Habimah Theatre. (Habimah's Small Hall, Tuesday Wednesday and Thursday at 8.30 p.m.).

GOG AND MAGOG — Musical satire written by Yehoshua Sobol. Directed by Nola Chilton. Music by Yoni Roehier. (Tzavta, 30 Ibn Gvrol, Saturday at 10.45 p.m.; Tuesday at 8 and 9.45 p.m.).

JULIUS CAESAR — Shakespeare's play produced by the Cameri Theatre. (Cameri, 101 Dizengoff, Saturday and Sunday at 8.30 p.m.).

MARATHON — A tour de force of a play by French playwright Claude Cornettes, about three men actually running a marathon race. Under the brilliant direction of Belgian Jonathan Merson, with the Khan's cast of three actually running for about two hours. (Nahmani Hall, 17 Nahmani, Wednesday at 8.30 p.m.).

MOMENTS — Haifa Theatre production of Nathan Allerman's musical play about Little Tel Aviv of the '30s. (Bat Dor Theatre, 30 Ibn Gvrol, tonight at

Tel Aviv Cinemas

Commencing Saturday, October 15, 1977

ALLENBY Tel. 57820
7th week
4.30, 7.15, 9.30

ALL NEW -
bigger, more exciting
than "AIRPORT 1975"



AIRPORT 77
JACK LEMMON
LEE GRANT BRENDA VACCARO
JOSEPH COTTON OLIVIA DE HAVILLAND
DARREN MC GAVIN CHRISTOPHER LEE
GEORGE KENNEDY JAMES STEWART
A UNIVERSAL PICTURE TELUSCOOP MANAGEMENT
Hebrew and French
subtitles

BEN YERUDA
MAYTIME

JEANETTE MACDONALD
NELSON EDDY
Don't miss!
One of the best films
in the history of the cinema!
4.30 - 7.15 - 9.30

CINEMA ONE
CRIME
BUSTERS

* Bud Spencer
* Terrence Hill
4.30, 7.15, 9.30

Please come on time
Starting Friday 14.30
10-12 p.m.
Sat. 7.15 - 9.30

CINEMA TWO
By public request
22nd week

OPERATION
THUNDERBOLT
* YERHAM QAO
* ASH DAYAN
* OILA ALMAGOR
Sat. 7.15 - 9.30
Weekdays except Friday
10, 12, 2, 4.30, 7.15, 9.30

CHEN Tel. 282288
6th week
4.30, 7.15, 9.30
If you took part in the
Battle of Britain
please call Tel.
03-57820, ENJOY



OUT OF THE SKY...
THE MOST INCREDIBLE
SPECTACLE
OF MEN AND WAR!
Joseph E. Levine
A BRIDGE
TOO FAR
United Artists

DEKEL Tel. 454114/5
12th week

GENE WILDER
JILL CLAYBURGH
RICHARD PRYOR
SILVER STREAK
Directed by Arthur Hiller

GAT Tel. 287888
2nd week
RYAN O'NEAL, BURT REYNOLDS,
TRIM O'NEAL, and BRIAN KEITH
PIER BOMBARDIER

NICKELODEON
Weekdays, 4.30, 7, 9.30
STILLER FILM

GORDON Tel. 244878
4.30 - 7.15 - 9.30

GARBO FESTIVAL
For one week only
QUEEN
CHRISTINE

HOD Tel. 226228
7th week
TIGERS DON'T
CRY
ANTHONY QUINN
Fri. 10 p.m. only
Sat. 7.15 - 9.30
Weekdays 4.30, 7.15, 9.30

LEIMOR Tel. 280778
7th week
SAN SIDALE
4.30, 7.15, 9.30

DRIVE - IN
CINEMA PRESENTS
from Sat. night 10.10
at 6.15 for all the family
GABRIEL & HARDY



Jitterbugs
2nd week
at 7.30, 9.45

FIRE
ERNEST BORGNINE YEA MILES PATTY DUNE

MAXIM Tel. 287457
Israel Premiere
5 years of film-making in all
parts of the world has
resulted in the production of
an amazing and entertaining
film

Savage World
Technicolor in colour
Not suitable for children
under 18
"Shapira" films

MOGRABI Tel. 288881
9th week

Sylvester Stallone
Talia Shire

ROCKY
THE BEST
PICTURE OF
THE YEAR

4.30, 7, 9.30
United Artists

OPHIR Tel. 618821
10th week
ROGER MOORE
BARBARA BACH
OURT JURGENSE

ROGER MOORE
JAMES BOND
007
THE SPY WHO
LOVED ME
4.30 - 7.30
United Artists

3 WOMEN
SHERLEY DUVALL
SUSY SPAOKS
JANIOA RULIN
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

PARIS Tel. 230600
8th week

MEL
The Producer
SHERIFF MOVIE
BROOKS
does it again with the
12 Chairs
ALSO WITH: RON
(OLIVER)
MOODY
★★★★
HIGHEST
RATING
DAILY NEWS
RONEY CLASSIC
NBC-TV
A FORUM FILM IN COLOUR

Fri.: 10, 12, 2;
10 p.m. & midnight
Sat.: 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 443785
2nd week

TEL AVIV MUSEUM
Hester Street
Writer and Director
JOAN MICKLIN SILVER
with
CAROL KANE
STEVEN KEATS

TEL AVIV Tel. 281181
EXORCIST No. 2
THE HERETIC
* Richard Burton
* Linda Blair
4.30, 7.15, 9.30

Haifa Cinemas
Commencing Saturday, October 15, 1977

AMPHITHEATRE
4th week
BUD SPENCER
TERRENCE HILL
in
CRIME BUSTERS
Nobody is safe on either
side of the law
Peris. 4.00, 6.45, 9.00

ARMON Tel. 604848
Israel Premiere
A fantastic thriller
Black Sunday
Starring Robert Shaw
Peris. 4.00, 6.45, 9.00

ATZMON
A most astonishing and
entertaining film
5 years of intensive work
the world over
Savage World
In technicolor and colour
Don't miss it
Peris. 4.00, 6.45, 9.00

CHEN Tel. 608272
9th week
Academy award winner:
best picture, best director
Starring
SYLVESTER STALLONE
ROCKY
in
No complimentary tickets
Owing to length of peris.
4.00, 6.45, 9.00

MIRON Tel. 603008
From Friday
six comedy peris.
A terrific film
Fist Against Fist
For adults only

FEER Tel. 602232
Ventilated
Festival queen of the screen
NINOTCHKA
Starring Greta Garbo
Peris. 4.00, 6.45, 9.00

ONLY Tel. 81868
4th week
The screen's most
incredible spectacle
of man and war
Joseph E. Levine's
A BRIDGE
TOO FAR
MIKE ROGERS
MICHAEL GATIN
JAMES CLARK
SEAN CONNERY
Owing to length
peris. 4.00, 6.45, 9.00

ROYAL Tel. 55881
Israel Premiere
VIRGIN IN THE
FAMILY
in colour
Adults only
Fri. 10.15-2
Sat. 7.30-9.30
Daily 10-12-2-4-7.30-9.30

STUDIO Tel. 285817
4th week
3 WOMEN
SHERLEY DUVALL
SUSY SPAOKS
JANIOA RULIN
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

ORLY Tel. 234025
18th week

FUNNY PEOPLE
The comedy of comedies
4.30-7.30-9.30
ESTHER Tel. 225610
3th week
URI ZOHAR
GILA ALMAGOR
GAMI ASHANT
SAVE THE
LIFEGUARD

TCHELET Tel. 448050
THE CLOWNS
Velliel
4.30, 7.15, 9.30

TEL AVIV MUSEUM
Hester Street
Writer and Director
JOAN MICKLIN SILVER
with
CAROL KANE
STEVEN KEATS

TEL AVIV Tel. 281181
EXORCIST No. 2
THE HERETIC
* Richard Burton
* Linda Blair
4.30, 7.15, 9.30

SHAHAF, Kikar Atarim
12th week
WOODY ALLEN
DIANE KEATON
ANNIE HALL
Fri., 10, 12 midnight
Sat., 7.15, 9.30
Weekdays, 4.30, 7.30, 9.30
United Artists

ZAFON Tel. 448035
11th week
JEAN ROCHART
CLAUDE BRASSEUR
Un Elephant
Ca Trompe
4.30, 7.15, 9.30

Ramat Gan Cinemas

Commencing Saturday, October 15, 1977

ARMON Tel. 720708
2nd week
SAVAGE
WORLD
4, 7, 9.30

OASIS 4th week
URI ZOHAR
GAMI ASHANT
GILA ALMAGOR
SAVE THE
LIFEGUARD

LILI 7.15, 9.30
GLENDA JACKSON AS
THE
INCREDIBLE
SARAH

ORDEA Tel. 721720
12th and last week
The Comedy of Comedies
FUNNY PEOPLE
4, 7.15, 9.30

RAMA Tel. 721912
7.15, 9.30
DEATH FLIGHT
Mon., Wed.
also at 4.30
In colour

RAMAT GAN
4th and last week
7.15, 9.30
CRIME
BUSTERS
No invitations, nor reductions

HADAR Tel. 728822
2nd week
UN ELEPHANT
CA TROMPE
7.15, 9.30

Herzliya
DAVID Tel. 984021
AIRPORT '77
* Jack Lemmon
* Leo Grint
* Brenda Vaccaro
4, 7, 9.30

TIFERET 7.15 - 9.15
FIVE TO HELL
KLAUS KINSKI
JOHN DANKO

Petah Tikva
SHALOM
Pocket Money
Sat. 7.15, 9.30
All week 8.30, 7, 9.15
Wednesday 7 - 9.15
ZARAVA AND THE 8
BEARS

ESTHER 2nd week
FUNNY
PEOPLE
Sat., 5-7-9.15
Weekdays, 4.30 - 7-9.15

Jerusalem Cinemas

Commencing Saturday, October 15, 1977

ARNON Tel. 224829
PEYTON PLACE
* LANA TURNER
EDISON Tel. 224056
Starting 15.10.77
Saturday 7, 9
Weekdays 4, 6.45, 9
A great dramatic Indian
love story with new songs
and dances

AAP BEATI
With Shashi Kapoor
Huma Malini
Ashook Kumar
Parmita Holon
In Colour

ORION Tel. 529089
2nd week
A new sexy film
THE NOTORIOUS
CLEOPATRA
in colour
For adults only
six nonstop peris.
from Friday

MORIAN Tel. 242477
2nd week
A Great Comedy starring
ELLIOTT GOULD
DIANE KEATON
in
I WILL I WILL
FOR NOW
Peris. 6.45, 9.00

RON Tel. 609069
10th week
The Comedy of Comedies
FUNNY
PEOPLE
In colour
Peris. 4.00 - 6.45 - 9.00

SHAVIT Tel. 55845
Vacuum Redgrave in her
sensational role in
Out Of Season
Peris. all week 6.45, 9.00

EDEN Tel. 225829
4, 7, 9

JERUSALEM
7, 9.15
BLAZING
SADDLES

MITCHELL
ROBERT SHAW
MARTHA KILLER
BLACK
SUNDAY
4.45, 9.15
Wednesday also at 4.00

ORGIL Tel. 284176
4th week
URI ZOHAR
GILA ALMAGOR
GAMI ASHANT
SAVE THE
LIFEGUARD
4.45, 9.15
Wednesday also at 4.00

ORNA Tel. 224738
* RICHARD HUSTON
* LINDA BLAIR
* MAX VON SYDOW
EXORCIST No. 3
THE HERETIC
For adults only
4, 7, 9

ORION Tel. 222014
4th week
4 - 6.45 - 9
BUD SPENCER
TERRENCE HILL
In the best comedy
of the year!
CRIME BUSTERS
No complimentary tickets
or reductions

RON Tel. 284704
ALAN ARNOLD
THEODORE NIKEL
The Russians Are
Coming,
The Russians Are
Coming

SEMADE 3th week
WOODY ALLEN
in
ANNIE HALL
7-9.15



Jack (Steven Keats) brings Carol (Kane) and their son (Paul Freedman) home in "Hester Street."

FILMS IN BRIEF

(Continued from page 4)

However, the realism of the action is under-
mined by an all-star cast which constantly
reminds us that we are witnessing a Joseph
Levine spectacular. We are too lavishly
entertained, and too little moved by this film,
which could have been a classic reassess-
ment of war's tragic dilemmas.

FIRE - A hoodlum loses a lighted cigarette
into the dry underbrush, a forest goes up in
flames and the inhabitants of a small lumber
town struggle their way to survival.

FUNNY PEOPLE - South African film-
maker Jamie Uys traps people in practical
joke situations, with hidden camera techni-
que. Hilariously ridiculous reactions of
passers-by turn to uneasy laughter when the
gullibility of under-educated blacks is ex-
ploited.

HESTER STREET - Sympathetically
depicts the dilemma of *Shetel* Jews from all
over Europe in adapting to the mores of their
adoptive country - the U.S. Steven Keats
plays the assimilated Jew who has preceded
his wife (Carol Kane) and son to America
and tries to eradicate his old self by rejecting
her.

THE INCREDIBLE SARAH - Free por-
trayal of the early life of famous French ac-
tress Sarah Bernhardt. Lavish settings, well-
known cast, and an overpowering Glenda
Jackson.

I WILL, I WILL ... FOR NOW - Farcical
comedy. Musky. With Elliott Gould and
Diane Keaton.

THE LATE SHOW - A show of contrasts,
primarily in the relationship between a
pragmatic realist (Art Carney) and a dream-
ing idealist (Lily Tomlin), who dabbles in
Eastern cults and psychoanalysis.

NICKELODEON - About the birth of the
multi-million dollar movie industry. Set in
rockets to success and gets to play the world

1910 when for a nickel one could enjoy the
Nickelodeon - silent film with live piano ac-
companiment. Directed by Peter
Bogdanovich. Stars Ryan O'Real, Brian
Keith and Burt Reynolds.

NINOTCHKA - 1939 Ernst Lubitsch comedy
about an icy Russian agent (Greta Garbo) in
Paris who falls in love with a dashing Melvyn
Douglas.

OPERATION THUNDERBOLT - The
Israeli-made film of the Eshel rescue mis-
sion directed by Menahem Golan. This one
stars real Israelis including some familiar
ex-Cabinet faces. Fast paced and more con-
vincing than the previous versions.

OUT OF SEASON - Three excellent perfor-
mances in serious theatrical-style drama.
Mother, former lover and daughter fight it
out in a run-down English hotel. Sensual,
shocking climax. Some excellent dialogue.

PEYTON PLACE - 1957 Academy Award
winning film based on Grace Metalious' novel
about life in a small New England
town. Gossip, affairs, plus other ingredients
that combine to produce soap opera trivia.
Redeeming features are good photography,
and a strong cast that includes Mark Robson
and Lana Turner.

POCKET MONEY - A series of sketches
about children at a school in a small town in
the centre of France which takes one into the
funny and sad and sometimes disconcerting
secret world of childhood. Director Francois
Truffaut gets astonishingly natural perfor-
mances from his young cast and even those
who do not usually care for child actors or
films about children will find this picture
worthwhile. In French.

QUEEN CHRISTINA - Greta Garbo as a
17th Century Swedish queen who relinquishes
the throne for her lover Gilbert.

ROCKY - Made with a rockbottom budget of
\$1m. and written in three days by Sylvester
Stallone - who also stars in the title-role -
the film became an Academy Award winner
for best picture, best director. The story of an
impoverished, once-third-rate boxer who
is permitted to land. Max von Sydow stars
as the anti-Naz captain of the ship.

THE TWELVE CHAIRS - Mel Brooks' ad-
venture comedy set in 1917 Russia against
a background of post-revolutionary chaos.
With Mel Brooks, Ron Moody, Dom DeLuise
and others.

VOYAGE OF THE DAMNED - Recounts
the tragic episode of the 'St. Louis' sent by
Germans to Cuba with 931 Jewish refugees as
a propaganda move, knowing they would not
be permitted to land. Max von Sydow stars
as the anti-Nazi captain of the ship.

An Organ Recital

of works by Bach
will be given by

Prof. Louis Leibundgut

(Switzerland)

on Sunday, Oct. 16, 1977,
at 7.30 p.m.

at St. Anthony's Church,
51 Yefet Street, Jaffa.

DRIVE-IN CLUB

Tel. 477177
Tonight at 10 and midnight
for wives who want
to be taken for granted.

* Kris Kristofferson
* George Segal
* Shelley Winters

BLUME IN LOVE

For other highlights
of the week and much more...
Pick up your free copy of:

HELLO ISRAEL

at your hotel, tourist information
offices, airports, etc.

Publishers: Tourguide Ltd. POB 23105 TA. Tel. 03-296461

PLASTIC CURTAINS

for bathrooms, kitchens, etc.
Imported plastic.
All kinds of tablecloths,
Terylene, floor mats, covers.

GEFFNER

30 Bekov Plaster, Tel Aviv
corner Trumpeldor.
Tel. 2 5 1 7 5

MURELLA

Artistic
coloured
wallpaper

Your best
buy

ROBEX

THE JERUSALEM POST MAGAZINE

FRIDAY, OCTOBER 14, 1977

FRIDAY, OCTOBER 14, 1977

THE JERUSALEM POST MAGAZINE

C

הכזא מן האל

The Week's TV/Radio Highlights

FRIDAY



Esther Ofarim
Arny, 11:05

EDUCATIONAL: 8:30 Math 7, 8:35 Math 8, 9:00 Math 9, 9:30 Math 10, 10:00 Math 11, 10:30 Math 12, 11:00 Math 13, 11:30 Math 14, 12:00 Math 15, 12:30 Math 16, 1:00 Math 17, 1:30 Math 18, 2:00 Math 19, 2:30 Math 20, 3:00 Math 21, 3:30 Math 22, 4:00 Math 23, 4:30 Math 24, 5:00 Math 25, 5:30 Math 26, 6:00 Math 27, 6:30 Math 28, 7:00 Math 29, 7:30 Math 30, 8:00 Math 31, 8:30 Math 32, 9:00 Math 33, 9:30 Math 34, 10:00 Math 35, 10:30 Math 36, 11:00 Math 37, 11:30 Math 38, 12:00 Math 39, 12:30 Math 40, 1:00 Math 41, 1:30 Math 42, 2:00 Math 43, 2:30 Math 44, 3:00 Math 45, 3:30 Math 46, 4:00 Math 47, 4:30 Math 48, 5:00 Math 49, 5:30 Math 50, 6:00 Math 51, 6:30 Math 52, 7:00 Math 53, 7:30 Math 54, 8:00 Math 55, 8:30 Math 56, 9:00 Math 57, 9:30 Math 58, 10:00 Math 59, 10:30 Math 60, 11:00 Math 61, 11:30 Math 62, 12:00 Math 63, 12:30 Math 64, 1:00 Math 65, 1:30 Math 66, 2:00 Math 67, 2:30 Math 68, 3:00 Math 69, 3:30 Math 70, 4:00 Math 71, 4:30 Math 72, 5:00 Math 73, 5:30 Math 74, 6:00 Math 75, 6:30 Math 76, 7:00 Math 77, 7:30 Math 78, 8:00 Math 79, 8:30 Math 80, 9:00 Math 81, 9:30 Math 82, 10:00 Math 83, 10:30 Math 84, 11:00 Math 85, 11:30 Math 86, 12:00 Math 87, 12:30 Math 88, 1:00 Math 89, 1:30 Math 90, 2:00 Math 91, 2:30 Math 92, 3:00 Math 93, 3:30 Math 94, 4:00 Math 95, 4:30 Math 96, 5:00 Math 97, 5:30 Math 98, 6:00 Math 99, 6:30 Math 100, 7:00 Math 101, 7:30 Math 102, 8:00 Math 103, 8:30 Math 104, 9:00 Math 105, 9:30 Math 106, 10:00 Math 107, 10:30 Math 108, 11:00 Math 109, 11:30 Math 110, 12:00 Math 111, 12:30 Math 112, 1:00 Math 113, 1:30 Math 114, 2:00 Math 115, 2:30 Math 116, 3:00 Math 117, 3:30 Math 118, 4:00 Math 119, 4:30 Math 120, 5:00 Math 121, 5:30 Math 122, 6:00 Math 123, 6:30 Math 124, 7:00 Math 125, 7:30 Math 126, 8:00 Math 127, 8:30 Math 128, 9:00 Math 129, 9:30 Math 130, 10:00 Math 131, 10:30 Math 132, 11:00 Math 133, 11:30 Math 134, 12:00 Math 135, 12:30 Math 136, 1:00 Math 137, 1:30 Math 138, 2:00 Math 139, 2:30 Math 140, 3:00 Math 141, 3:30 Math 142, 4:00 Math 143, 4:30 Math 144, 5:00 Math 145, 5:30 Math 146, 6:00 Math 147, 6:30 Math 148, 7:00 Math 149, 7:30 Math 150, 8:00 Math 151, 8:30 Math 152, 9:00 Math 153, 9:30 Math 154, 10:00 Math 155, 10:30 Math 156, 11:00 Math 157, 11:30 Math 158, 12:00 Math 159, 12:30 Math 160, 1:00 Math 161, 1:30 Math 162, 2:00 Math 163, 2:30 Math 164, 3:00 Math 165, 3:30 Math 166, 4:00 Math 167, 4:30 Math 168, 5:00 Math 169, 5:30 Math 170, 6:00 Math 171, 6:30 Math 172, 7:00 Math 173, 7:30 Math 174, 8:00 Math 175, 8:30 Math 176, 9:00 Math 177, 9:30 Math 178, 10:00 Math 179, 10:30 Math 180, 11:00 Math 181, 11:30 Math 182, 12:00 Math 183, 12:30 Math 184, 1:00 Math 185, 1:30 Math 186, 2:00 Math 187, 2:30 Math 188, 3:00 Math 189, 3:30 Math 190, 4:00 Math 191, 4:30 Math 192, 5:00 Math 193, 5:30 Math 194, 6:00 Math 195, 6:30 Math 196, 7:00 Math 197, 7:30 Math 198, 8:00 Math 199, 8:30 Math 200, 9:00 Math 201, 9:30 Math 202, 10:00 Math 203, 10:30 Math 204, 11:00 Math 205, 11:30 Math 206, 12:00 Math 207, 12:30 Math 208, 1:00 Math 209, 1:30 Math 210, 2:00 Math 211, 2:30 Math 212, 3:00 Math 213, 3:30 Math 214, 4:00 Math 215, 4:30 Math 216, 5:00 Math 217, 5:30 Math 218, 6:00 Math 219, 6:30 Math 220, 7:00 Math 221, 7:30 Math 222, 8:00 Math 223, 8:30 Math 224, 9:00 Math 225, 9:30 Math 226, 10:00 Math 227, 10:30 Math 228, 11:00 Math 229, 11:30 Math 230, 12:00 Math 231, 12:30 Math 232, 1:00 Math 233, 1:30 Math 234, 2:00 Math 235, 2:30 Math 236, 3:00 Math 237, 3:30 Math 238, 4:00 Math 239, 4:30 Math 240, 5:00 Math 241, 5:30 Math 242, 6:00 Math 243, 6:30 Math 244, 7:00 Math 245, 7:30 Math 246, 8:00 Math 247, 8:30 Math 248, 9:00 Math 249, 9:30 Math 250, 10:00 Math 251, 10:30 Math 252, 11:00 Math 253, 11:30 Math 254, 12:00 Math 255, 12:30 Math 256, 1:00 Math 257, 1:30 Math 258, 2:00 Math 259, 2:30 Math 260, 3:00 Math 261, 3:30 Math 262, 4:00 Math 263, 4:30 Math 264, 5:00 Math 265, 5:30 Math 266, 6:00 Math 267, 6:30 Math 268, 7:00 Math 269, 7:30 Math 270, 8:00 Math 271, 8:30 Math 272, 9:00 Math 273, 9:30 Math 274, 10:00 Math 275, 10:30 Math 276, 11:00 Math 277, 11:30 Math 278, 12:00 Math 279, 12:30 Math 280, 1:00 Math 281, 1:30 Math 282, 2:00 Math 283, 2:30 Math 284, 3:00 Math 285, 3:30 Math 286, 4:00 Math 287, 4:30 Math 288, 5:00 Math 289, 5:30 Math 290, 6:00 Math 291, 6:30 Math 292, 7:00 Math 293, 7:30 Math 294, 8:00 Math 295, 8:30 Math 296, 9:00 Math 297, 9:30 Math 298, 10:00 Math 299, 10:30 Math 300, 11:00 Math 301, 11:30 Math 302, 12:00 Math 303, 12:30 Math 304, 1:00 Math 305, 1:30 Math 306, 2:00 Math 307, 2:30 Math 308, 3:00 Math 309, 3:30 Math 310, 4:00 Math 311, 4:30 Math 312, 5:00 Math 313, 5:30 Math 314, 6:00 Math 315, 6:30 Math 316, 7:00 Math 317, 7:30 Math 318, 8:00 Math 319, 8:30 Math 320, 9:00 Math 321, 9:30 Math 322, 10:00 Math 323, 10:30 Math 324, 11:00 Math 325, 11:30 Math 326, 12:00 Math 327, 12:30 Math 328, 1:00 Math 329, 1:30 Math 330, 2:00 Math 331, 2:30 Math 332, 3:00 Math 333, 3:30 Math 334, 4:00 Math 335, 4:30 Math 336, 5:00 Math 337, 5:30 Math 338, 6:00 Math 339, 6:30 Math 340, 7:00 Math 341, 7:30 Math 342, 8:00 Math 343, 8:30 Math 344, 9:00 Math 345, 9:30 Math 346, 10:00 Math 347, 10:30 Math 348, 11:00 Math 349, 11:30 Math 350, 12:00 Math 351, 12:30 Math 352, 1:00 Math 353, 1:30 Math 354, 2:00 Math 355, 2:30 Math 356, 3:00 Math 357, 3:30 Math 358, 4:00 Math 359, 4:30 Math 360, 5:00 Math 361, 5:30 Math 362, 6:00 Math 363, 6:30 Math 364, 7:00 Math 365, 7:30 Math 366, 8:00 Math 367, 8:30 Math 368, 9:00 Math 369, 9:30 Math 370, 10:00 Math 371, 10:30 Math 372, 11:00 Math 373, 11:30 Math 374, 12:00 Math 375, 12:30 Math 376, 1:00 Math 377, 1:30 Math 378, 2:00 Math 379, 2:30 Math 380, 3:00 Math 381, 3:30 Math 382, 4:00 Math 383, 4:30 Math 384, 5:00 Math 385, 5:30 Math 386, 6:00 Math 387, 6:30 Math 388, 7:00 Math 389, 7:30 Math 390, 8:00 Math 391, 8:30 Math 392, 9:00 Math 393, 9:30 Math 394, 10:00 Math 395, 10:30 Math 396, 11:00 Math 397, 11:30 Math 398, 12:00 Math 399, 12:30 Math 400, 1:00 Math 401, 1:30 Math 402, 2:00 Math 403, 2:30 Math 404, 3:00 Math 405, 3:30 Math 406, 4:00 Math 407, 4:30 Math 408, 5:00 Math 409, 5:30 Math 410, 6:00 Math 411, 6:30 Math 412, 7:00 Math 413, 7:30 Math 414, 8:00 Math 415, 8:30 Math 416, 9:00 Math 417, 9:30 Math 418, 10:00 Math 419, 10:30 Math 420, 11:00 Math 421, 11:30 Math 422, 12:00 Math 423, 12:30 Math 424, 1:00 Math 425, 1:30 Math 426, 2:00 Math 427, 2:30 Math 428, 3:00 Math 429, 3:30 Math 430, 4:00 Math 431, 4:30 Math 432, 5:00 Math 433, 5:30 Math 434, 6:00 Math 435, 6:30 Math 436, 7:00 Math 437, 7:30 Math 438, 8:00 Math 439, 8:30 Math 440, 9:00 Math 441, 9:30 Math 442, 10:00 Math 443, 10:30 Math 444, 11:00 Math 445, 11:30 Math 446, 12:00 Math 447, 12:30 Math 448, 1:00 Math 449, 1:30 Math 450, 2:00 Math 451, 2:30 Math 452, 3:00 Math 453, 3:30 Math 454, 4:00 Math 455, 4:30 Math 456, 5:00 Math 457, 5:30 Math 458, 6:00 Math 459, 6:30 Math 460, 7:00 Math 461, 7:30 Math 462, 8:00 Math 463, 8:30 Math 464, 9:00 Math 465, 9:30 Math 466, 10:00 Math 467, 10:30 Math 468, 11:00 Math 469, 11:30 Math 470, 12:00 Math 471, 12:30 Math 472, 1:00 Math 473, 1:30 Math 474, 2:00 Math 475, 2:30 Math 476, 3:00 Math 477, 3:30 Math 478, 4:00 Math 479, 4:30 Math 480, 5:00 Math 481, 5:30 Math 482, 6:00 Math 483, 6:30 Math 484, 7:00 Math 485, 7:30 Math 486, 8:00 Math 487, 8:30 Math 488, 9:00 Math 489, 9:30 Math 490, 10:00 Math 491, 10:30 Math 492, 11:00 Math 493, 11:30 Math 494, 12:00 Math 495, 12:30 Math 496, 1:00 Math 497, 1:30 Math 498, 2:00 Math 499, 2:30 Math 500, 3:00 Math 501, 3:30 Math 502, 4:00 Math 503, 4:30 Math 504, 5:00 Math 505, 5:30 Math 506, 6:00 Math 507, 6:30 Math 508, 7:00 Math 509, 7:30 Math 510, 8:00 Math 511, 8:30 Math 512, 9:00 Math 513, 9:30 Math 514, 10:00 Math 515, 10:30 Math 516, 11:00 Math 517, 11:30 Math 518, 12:00 Math 519, 12:30 Math 520, 1:00 Math 521, 1:30 Math 522, 2:00 Math 523, 2:30 Math 524, 3:00 Math 525, 3:30 Math 526, 4:00 Math 527, 4:30 Math 528, 5:00 Math 529, 5:30 Math 530, 6:00 Math 531, 6:30 Math 532, 7:00 Math 533, 7:30 Math 534, 8:00 Math 535, 8:30 Math 536, 9:00 Math 537, 9:30 Math 538, 10:00 Math 539, 10:30 Math 540, 11:00 Math 541, 11:30 Math 542, 12:00 Math 543, 12:30 Math 544, 1:00 Math 545, 1:30 Math 546, 2:00 Math 547, 2:30 Math 548, 3:00 Math 549, 3:30 Math 550, 4:00 Math 551, 4:30 Math 552, 5:00 Math 553, 5:30 Math 554, 6:00 Math 555, 6:30 Math 556, 7:00 Math 557, 7:30 Math 558, 8:00 Math 559, 8:30 Math 560, 9:00 Math 561, 9:30 Math 562, 10:00 Math 563, 10:30 Math 564, 11:00 Math 565, 11:30 Math 566, 12:00 Math 567, 12:30 Math 568, 1:00 Math 569, 1:30 Math 570, 2:00 Math 571, 2:30 Math 572, 3:00 Math 573, 3:30 Math 574, 4:00 Math 575, 4:30 Math 576, 5:00 Math 577, 5:30 Math 578, 6:00 Math 579, 6:30 Math 580, 7:00 Math 581, 7:30 Math 582, 8:00 Math 583, 8:30 Math 584, 9:00 Math 585, 9:30 Math 586, 10:00 Math 587, 10:30 Math 588, 11:00 Math 589, 11:30 Math 590, 12:00 Math 591, 12:30 Math 592, 1:00 Math 593, 1:30 Math 594, 2:00 Math 595, 2:30 Math 596, 3:00 Math 597, 3:30 Math 598, 4:00 Math 599, 4:30 Math 600, 5:00 Math 601, 5:30 Math 602, 6:00 Math 603, 6:30 Math 604, 7:00 Math 605, 7:30 Math 606, 8:00 Math 607, 8:30 Math 608, 9:00 Math 609, 9:30 Math 610, 10:00 Math 611, 10:30 Math 612, 11:00 Math 613, 11:30 Math 614, 12:00 Math 615, 12:30 Math 616, 1:00 Math 617, 1:30 Math 618, 2:00 Math 619, 2:30 Math 620, 3:00 Math 621, 3:30 Math 622, 4:00 Math 623, 4:30 Math 624, 5:00 Math 625, 5:30 Math 626, 6:00 Math 627, 6:30 Math 628, 7:00 Math 629, 7:30 Math 630, 8:00 Math 631, 8:30 Math 632, 9:00 Math 633, 9:30 Math 634, 10:00 Math 635, 10:30 Math 636, 11:00 Math 637, 11:30 Math 638, 12:00 Math 639, 12:30 Math 640, 1:00 Math 641, 1:30 Math 642, 2:00 Math 643, 2:30 Math 644, 3:00 Math 645, 3:30 Math 646, 4:00 Math 647, 4:30 Math 648, 5:00 Math 649, 5:30 Math 650, 6:00 Math 651, 6:30 Math 652, 7:00 Math 653, 7:30 Math 654, 8:00 Math 655, 8:30 Math 656, 9:00 Math 657, 9:30 Math 658, 10:00 Math 659, 10:30 Math 660, 11:00 Math 661, 11:30 Math 662, 12:00 Math 663, 12:30 Math 664, 1:00 Math 665, 1:30 Math 666, 2:00 Math 667, 2:30 Math 668, 3:00 Math 669, 3:30 Math 670, 4:00 Math 671, 4:30 Math 672, 5:00 Math 673, 5:30 Math 674, 6:00 Math 675, 6:30 Math 676, 7:00 Math 677, 7:30 Math 678, 8:00 Math 679, 8:30 Math 680, 9:00 Math 681, 9:30 Math 682, 10:00 Math 683, 10:30 Math 684, 11:00 Math 685, 11:30 Math 686, 12:00 Math 687, 12:30 Math 688, 1:00 Math 689, 1:30 Math 690, 2:00 Math 691, 2:30 Math 692, 3:00 Math 693, 3:30 Math 694, 4:00 Math 695, 4:30 Math 696, 5:00 Math 697, 5:30 Math 698, 6:00 Math 699, 6:30 Math 700, 7:00 Math 701, 7:30 Math 702, 8:00 Math 703, 8:30 Math 704, 9:00 Math 705, 9:30 Math 706, 10:00 Math 707, 10:30 Math 708, 11:00 Math 709, 11:30 Math 710, 12:00 Math 711, 12:30 Math 712, 1:00 Math 713, 1:30 Math 714, 2:00 Math 715, 2:30 Math 716, 3:00 Math 717, 3:30 Math 718, 4:00 Math 719, 4:30 Math 720, 5:00 Math 721, 5:30 Math 722, 6:00 Math 723, 6:30 Math 724, 7:00 Math 725, 7:30 Math 726, 8:00 Math 727, 8:30 Math 728, 9:00 Math 729, 9:30 Math 730, 10:00 Math 731, 10:30 Math 732, 11:00 Math 733, 11:30 Math 734, 12:00 Math 735, 12:30 Math 736, 1:00 Math 737, 1:30 Math 738, 2:00 Math 739, 2:30 Math 740, 3:00 Math 741, 3:30 Math 742, 4:00 Math 743, 4:30 Math 744, 5:00 Math 745, 5:30 Math 746, 6:00 Math 747, 6:30 Math 748, 7:00 Math 749, 7:30 Math 750, 8:00 Math 751, 8:30 Math 752, 9:00 Math 753, 9:30 Math 754, 10:00 Math 755, 10:30 Math 756, 11:00 Math 757, 11:30 Math 758, 12:00 Math 759, 12:30 Math 760, 1:00 Math 761, 1:30 Math 762, 2:00 Math 763, 2:30 Math 764, 3:00 Math 765, 3:30 Math 766, 4:00 Math 767, 4:30 Math 768, 5:00 Math 769, 5:30 Math 770, 6:00 Math 771, 6:30 Math 772, 7:00 Math 773, 7:30 Math 774, 8:00 Math 775, 8:30 Math 776, 9:00 Math 777, 9:30 Math 778, 10:00 Math 779, 10:30 Math 780, 11:00 Math 781, 11:30 Math 782, 12:00 Math 783, 12:30 Math 784, 1:00 Math 785, 1:30 Math 786, 2:00 Math 787, 2:30 Math 788, 3:00 Math 789, 3:30 Math 790, 4:00 Math 791, 4:30 Math 792, 5:00 Math 793, 5:30 Math 794, 6:00 Math 795, 6:30 Math 796, 7:00 Math 797, 7:30 Math 798, 8:00 Math 799, 8:30 Math 800, 9:00 Math 801, 9:30 Math 802, 10:00 Math 803, 10:30 Math 804, 11:00 Math 805, 11:30 Math 806, 12:00 Math 807, 12:30 Math 808, 1:00 Math 809, 1:30 Math 810, 2:00 Math 811, 2:30 Math 812, 3:00 Math 813, 3:30 Math 814, 4:00 Math 815, 4:30 Math 816, 5:00 Math 817, 5:30 Math 818, 6:00 Math 819, 6:30 Math 820, 7:00 Math 821, 7:30 Math 822, 8:00 Math 823, 8:30 Math 824, 9:00 Math 825, 9:30 Math 826, 10:00 Math 827, 10:30 Math 828, 11:00 Math 829, 11:30 Math 830, 12:00 Math 831, 12:30 Math 832, 1:00 Math 833, 1:30 Math 834, 2:00 Math 835, 2:30 Math 836, 3:00 Math 837, 3:30 Math 838, 4:00 Math 839, 4:30 Math 840, 5:00 Math 841, 5:30 Math 842, 6:00 Math 843, 6:30 Math 844, 7:00 Math 845, 7:30 Math 846, 8:00 Math 847, 8:30 Math 848, 9:00 Math 849, 9:30 Math 850, 10:00 Math 851, 10:30 Math 852, 11:00 Math 853, 11:30 Math 854, 12:00 Math 855, 12:30 Math 856, 1:00 Math 857, 1:30 Math 858, 2:00 Math 859, 2:30 Math 860, 3:00 Math 861, 3:30 Math 862, 4:00 Math 863, 4:30 Math 864, 5:00 Math 865, 5:30 Math 866, 6:00 Math 867, 6:30 Math 868, 7:00 Math 869, 7:30 Math 870, 8:00 Math 871, 8:30 Math 872, 9:00 Math 873, 9:30 Math 874, 10:00 Math 875, 10:30 Math 876, 11:00 Math 877, 11:30 Math 878, 12:00 Math 879, 12:30 Math 880, 1:00 Math 881, 1:30 Math 882, 2:00 Math 883, 2:30 Math 884, 3:00 Math 885, 3:30 Math 886, 4:00 Math 887, 4:30 Math 888, 5:00 Math 889, 5:30 Math 890, 6:00 Math 891, 6:30 Math 892, 7:00 Math 893, 7:30 Math 894, 8:00 Math 895, 8:30 Math 896, 9:00 Math 897, 9:30 Math 898, 10:00 Math 899, 10:30 Math 900, 11:00 Math 901, 11:30 Math 902, 12:00 Math 903, 12:30 Math 904, 1:00 Math 905, 1:30 Math 906, 2:00 Math 907, 2:30 Math 908, 3:00 Math 909, 3:30 Math 910, 4:00 Math 911, 4:30 Math 912, 5:00 Math 913, 5:30 Math 914, 6:00 Math 915, 6:30 Math 916, 7:00 Math 917, 7:30 Math 918, 8:00 Math 919, 8:30 Math 920, 9:00 Math 921, 9:30 Math 922, 10:00 Math 923, 10:30 Math 924, 11:00 Math 925, 11:30 Math 926, 12:00 Math 927, 12:30 Math 928, 1:00 Math 929, 1:30 Math 930, 2:00 Math 931, 2:30 Math 932, 3:00 Math 933, 3:30 Math 934, 4:00 Math 935, 4:30 Math 936, 5:00 Math 937, 5:30 Math 938, 6:00 Math 939, 6:30 Math 940, 7:00 Math 941, 7:30 Math 942, 8:00 Math 943, 8:30 Math 944, 9:00 Math 945, 9:30 Math 946, 10:00 Math 947, 10:30 Math 948, 11:00 Math 949, 11:30 Math 950, 12:00 Math 951, 12:30 Math 952, 1:00 Math 953, 1:30 Math 954, 2:00 Math 955, 2:30 Math 956, 3:00 Math 957, 3:30 Math 958, 4:00 Math 959, 4:30 Math 960, 5:00 Math 961, 5:30 Math 962, 6:00 Math 963, 6:30 Math 964, 7:00 Math 965, 7:30 Math 966, 8:00 Math 967, 8:30 Math 968, 9:00 Math 969, 9:30 Math 970, 10:00 Math 971, 10:30 Math 972, 11:00 Math 973, 11:30 Math 974, 12:00 Math 975, 12:30 Math 976, 1:00 Math 977, 1:30 Math 978, 2:00 Math 979, 2:30 Math 980, 3:00 Math 981, 3:30 Math 982, 4:00 Math 983, 4:30 Math 984, 5:00 Math 985, 5:30 Math 986, 6:00 Math 987, 6:30 Math 988, 7:00 Math 989, 7:30 Math 990, 8:00 Math 991, 8:30 Math 992, 9:00 Math 993, 9:30 Math 994, 10:00 Math 995, 10:30 Math 996, 11:00 Math 997, 11:30 Math 998, 12:00 Math 999, 12:30 Math 1000, 1:00 Math 1001, 1:30 Math 1002, 2:00 Math 1003, 2:30 Math 1004, 3:00 Math 1005, 3:30 Math 1006, 4:00 Math 1007, 4:30 Math 1008, 5:00 Math 1009, 5:30 Math 1010, 6:00 Math 1011, 6:30 Math 1012, 7:00 Math 1013, 7:30 Math 1014, 8:00 Math 1015, 8:30 Math 1016, 9:00 Math 1017, 9:30 Math 1018, 10:00 Math 1019, 10:30 Math 1020, 11:00 Math 1021, 11:30 Math 1022, 12:00 Math 1023, 12:30 Math 1024, 1:00 Math 1025, 1:30 Math 1026, 2:00 Math 1027, 2:30 Math 1028, 3:00 Math 1029, 3:30 Math 1030, 4:00 Math 1031, 4:30 Math 1032, 5:00 Math 1033, 5:30 Math 1034, 6:00 Math 1035, 6:30 Math 1036, 7:00 Math 1037, 7:30 Math 1038, 8:00 Math 1039, 8:30 Math 1040, 9:00 Math 1041, 9:30 Math 1042, 10:00 Math 1043, 10:30 Math 1044, 11:00 Math 1045, 11:30 Math 1046, 12:00 Math 1047, 12:30 Math 1048, 1:00 Math 1049, 1:30 Math 1050, 2:00 Math 1051, 2:30 Math 1052, 3:00 Math 1053, 3:30 Math 1054, 4:00 Math 1055, 4:30 Math 1056, 5:00 Math 1057, 5:30 Math 1058, 6:00 Math 1059, 6:30 Math 1060, 7:00 Math 1061, 7:30 Math 1062, 8:00 Math 1063, 8:30 Math 1064, 9:00 Math 1065, 9:30 Math 1066, 10:00 Math 1067, 10:30 Math 1068, 11:00 Math 1069, 11:30 Math 1070, 12:00 Math 1071, 12:30 Math 1072, 1:00 Math 1073, 1:30 Math 1074, 2:00 Math 1075, 2:30 Math 1076, 3:00 Math 1077, 3:30 Math 1078, 4:00 Math 1079, 4:30 Math 1080, 5:00 Math 1081, 5:30 Math 1082, 6:00 Math 1083, 6:30 Math 1084, 7:00 Math 1

WHAT'S ON

Notices are accepted for this column at the rate of IL17.23 per line, including VAT, publication daily over a period of a month costs IL200.00 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Plant a Tree in Israel with Your Own Hands: free tours for planters to the Hills of Judea, every Monday and Wednesday. From Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department, Kerem Kayemet Lelarael (Jewish National Fund), in Jerusalem, King George Ave., corner Rehov Kerem Kayemet, Tel. 62-35281. In Tel Aviv, 26 Rehov Hayarkon, opp. Dan Hotel, Tel. 62-34449.

Jerusalem
Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 4 Kiryat Moshe, Tel. 332251.
CONDUCTED TOURS
Hudson's Tours
1. Medical Centre at 9.30 a.m., 11.00 a.m.,

12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building, No. 40, Buses 19 and 27.
2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge, Buses 9 and 26. Tel. 31111.
3. Morning half-day tour of all Hadassah projects, \$4 per person towards transportation. By reservation only: Tel. 416333. Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Raim Campus, Mount Scopus, tours 11.30 a.m. from the Martin Rabin Building, Buses 9 and 26, School of Education bus stop. Further details: Tel. 35420.
4. Eshkol - World Religious Zionist Women's Organization, "Kastel," 166 Rehov Ibn Gabirol, Tel. 440316, 749442. Canadian-Hadassah-Wizo Office, 116 Rehov Hayarkon, Tel. 227080, 8 a.m.-2 p.m.
5. Pioneer Women - Na'amat, Free morning tours, Sunday, Tuesday, Thursday, by appointment. Call Tel. 261111, ext. 290, Tel Aviv.
ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 333231, 742202-3; ORT Jerusalem, Tel. 333141; ORT Netanya, Tel. 33744.
American-Misrahi Women, Guest Tours - Tel Aviv - Tel. 220187, 245108.
MISRAHIM
Tel Aviv Hilton. The only Jewellers in Israel with a world-wide guarantee, H. Stern Jewellers, Duly and tax free.
Baldicchi, Cheese and Wine in Old Jaffa, 7 Mizal Dagim, Tel. 62-32243.

Haifa
National Maritime Museum, 185 Allenby Rd., Tel. 532125, 5000 years of Israel's maritime and seafaring history, 10 a.m.-5 p.m.; Fri. 9 a.m.-1 p.m.; Sat. 10 a.m.-2 p.m.
Rehovot
Weizmann Institute of Science - Conducted visits, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

ART GUIDE

Notices are accepted for this column at the rate of IL17.23 per line including VAT; publication every Friday over a period of a month costs IL151.84 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS
Israel Museum, Exhibitions: Olafur Eliasson, Richard Serra, Michael Gross - Outdoor and Indoor Works, 1974-77; Logo in the Israel Museum: Homage to Yitzhak Danziger; Ancient Art, The Norbert Schimmel Collection; TetraScroll by Buckminster Fuller and the Donkey and the Darling by Larry Rivers and Terry Southern - story-books containing lithographs; Our Pupils at Work, 1977. Youth Wing: Educational Exhibition on Mesopotamian Culture, Youth Wing; Simhat Tora Flags, Youth Wing.
Visiting hours: Israel Museum: Sun. Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. Only certain temporary exhibitions open Saturday, Shrine of the Book, Billy Rose Art Garden: Sun. Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Bookstore Museum: Sun. - Thurs. 10 a.m.-5 p.m.; Fri. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahan or major Jerusalem hotels; in Tel Aviv at Hecoco, Hadren and Kastel.
GALLERIES
Gallerie Visas Nouvelle, Y. and S. Hamichou. Khutot Hayotzer, original prints by contemporary European artists. Tel. 62-81984, 240031.
Tel Aviv
MUSEUMS
Tel Aviv Museum, 27 Sderot Shaul Hamieleh, The Gold of Peru; New Selection from the museum's collection of Jewish Art, Helena Rubinstein Pavilion, Rehov Tarsat; Yosef Gohain, photographs, Maria Blahota, Time Out

Netanya
Shohar Gallery: General Exhibition of local artists, Haifa-Netanya Road, 3 km. north of Netanya. Open daily from 8 a.m.-7 p.m.
Haifa
National Maritime Museum, 185 Allenby Rd., Tel. 532125, 5000 years of Israel's maritime and seafaring history, 10 a.m.-5 p.m.; Fri. 9 a.m.-1 p.m.; Sat. 10 a.m.-2 p.m.
Rehovot
Weizmann Institute of Science - Conducted visits, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

IT'S FOUR YEARS LATER...
WHAT DOES SHE REMEMBER?

**EXORCIST II
THE HERETIC**

Distributed by Warner Bros. A Warner Communications Company
National premiere Saturday, Oct. 15, Tel Aviv, TEL AVIV
Orna, JERUSALEM, Savoy, HOLON

Starting Saturday,
October 15
**Ben Yehuda Cinema
Tel Aviv**
(4.30, 7.15, 9.30 p.m.)
The greatest musical romance of all time

**JEANETTE McDONALD
NEISON EDDY
Maytime**

Don't miss one of the greatest films
in the history of the cinema

**THE JERUSALEM POST
AT ALL HOTELS**

The Israel National Opera
T.A. 1 Allenby Rd., Tel. 62-5727
T.A. 15.10, 12.10, 14.10, 20.10
BUDJEN OMERIN: Tolstokovsky
Jerusalem: 17.10 - Bizet's Ha'oma
T.A. 19.10, Don Giovanni

DINING OUT

Jerusalem

CHEZ SIMON
Finest Continental Specialties
16 Rehov Shalom, Tel. 226002
HESSES RESTAURANT
Serving the finest food and spirits since 1897. Open Friday night and Saturday. For reservations Tel. 228593.

Tel Aviv

LA BAOHETTA
Sea-Food Restaurant, Saturdays from 7 p.m.
326 Rehov Dizengoff, Tel. 449405
MANDY'S DRUGSTORE
Steak and Brewburger
208 Rehov Dizengoff, Tel. 243404
**MANDY'S SINGING
BAND**
Chinese Restaurant
317 Rehov Hayarkon,
Tel. 446765, 449400

SAYONARA

Israel's only Japanese restaurant,
45 Hilev Yefet, Jaffa, Tel. 234154.

THE HAPPY CASSEROLE

Continental Cuisine and Cocktail
Lounge.
343 Rehov Dizengoff, Tel. 442360

Eilat

CHEZ HENRI
French Restaurant, formally
Robert, French cuisine, sea food
and Red Sea fish. All French
specialties. Fully airconditioned.
14 Yotvim Avenue, Eilat, Tel.
608-2284. Open 12-3 p.m. and 7
p.m.-1 a.m.

Listings accepted at all offices of
THE JERUSALEM POST and all
recognized agencies.
RATES: Per month (every Friday)
- Headline (name, one line only)
FRID. Each line (maximum 36
letter spaces) IL108.00 (IL100 plus
IL8 VAT) per month. Minimum
two lines including name.

OLD JAFFA TEL. 829018-836507

ILANIT
Adler Trio
Ofarim Trio
and dancing

FULLY AIRCONDITIONED

Israel Theatres

The Cameri Theatre
JULIUS CAESAR
Tomorrow, Oct. 16, Sun., Oct. 16
ALL MY SONS
Mon., Oct. 17, Tue., Oct. 18
TAMING OF THE SHREW
Wed., Oct. 19, Thurs., Oct. 20
AND THE RUDDER
SHALL BE MADE TREYEL
Nahmani, Tel Aviv
Tomorrow, Oct. 18, Sun., Oct. 19

Habima
SATURDAY, SUNDAY, MONDAY
Tomorrow, Oct. 16, Sun., Oct. 16
THE MILKY WAY
Tomorrow, Oct. 15, Sun., Oct. 16
First performance
FOUR WOMEN
Tue., Oct. 15, Wed., Oct. 16
Soni: His name goes before him

**Beer-Sheva
Municipal Theatre**
MURDER OF FIBBER
Tomorrow, Oct. 15, Beer-Sheva
Sun., Oct. 16, Jerusalem Theatre,
Haifa, Shafit
Tue., Oct. 16, Wed., Oct. 16
TWELFTH NIGHT
Mon., Oct. 17, Jerusalem Theatre
ANDORRA
Sat., Oct. 18, Beer-Sheva

THE JERUSALEM POST MAGAZINE

FRIDAY, OCTOBER 14, 1977

هكذا من الأصل

Bream at Half the World

BILL OF FARE

FOLLOWING a less than perfect experience last year at Acre's best known seafood restaurant, we decided, during a recent visit to the northern port, to try a more modest-looking establishment. Our choice fell upon the Half the World restaurant in the very centre of the quay, with a view of the pier at which the fishing boats are docked.

The atmosphere couldn't be better. We sat in the shade watching the local urchins jumping into the water. Within a few minutes, we each had a glass of beer which we sipped contentedly. We began our meal with a small selection of salads. In addition to the almost mandatory humus and eggplant salad, we also received a plate with a few preparations that seemed to indicate the proprietor's North African origins. These included a cooked carrot salad redolent with cumin, and a sharp tomato and eggplant spread, highly seasoned with fresh coriander.

The main course, grilled fish, naturally necessitated a visit to the kitchen, where I pinched, smelled and poked at a large platter of raw gutted fish. After

suitable examination I finally chose two large bream (Musal).

I AGAIN recalled the good old days when dinner in Acre meant a visit to one of the quaint cubbyholes in the open market. In that eating place which no longer exists, the owner would send his son to a neighbouring fish stall and the lad would return with a glistening creature of the sea for your examination.

However, I must report with satisfaction that the fish in Half the World were fresh and they were grilled to our complete satisfaction, neither too little nor too much. They were accompanied by generous portions of (sigh) frozen chips.

For dessert, my companion expressed a desire for watermelon, and I felt I would be better off without any. When she received her giant portion, however, she kindly shared it with me.

The coffee was as it should be, strong, aromatic and just sweet enough, although we did have to ask for a glass of cold water to accompany it.

After a suitable interlude during which we looked out over the sea, relaxed and digested our meal a bit, we paid the bill which came to IL217.□

Mrs. Ruth Dayan, who established MASKIT in 1954, welcomes you and invites you to visit Maskit's exciting craft centres all over Israel.

You will be delighted to find the most exquisite and exclusive gifts in Fashion, Gold and Jewelry, Rugs and Carpets, Fabrics and Colourful Children's Wear and Toys.

In addition to our reasonably priced goods, enjoy the extra bonus of 20% discount when paying in foreign currency.

MASKIT CRAFTS

TEL AVIV: EL AL Building, 32 Ben Yehuda St.
* JAFFA: 18 Simlat Mazal Dagim
* HERZLIYA: Sharon Hotel
* EILAT: Laromona Hotel
* Also open evenings

Book your hotel with
**ON Hotel
Reservations**
Center
Inland flights and tours,
car rental.

* Tel Aviv, 113 Allenby St., Tel. 612587
* Disengoff St. 4, Ramat Gan, Tel. 248308
* Atarim St., Tel. 288855
* Haifa, 22 Herzl St., Tel. 6454034
* Tel. Hanassi Ave., Tel. 82277
* Jerusalem, 8 Shalom St., Tel. 224624
* Netanya, 4 Herzl St., Tel. 22947
* Beer Sheva, 31 Herzl St., Tel. 73308

EVI NOAM
Art Gallery at Tel Aviv House,
Tel Aviv
Israeli
exclusive art, paintings and
sculptures, graphics.
Opening October: Y. Gellagosa,
Ora Mar Show - Old Paintings.
Tel Aviv, 26 Rehov Dav Hov,
Tel. 445226
Open: 10 a.m.-1 p.m., 5-8 p.m.
Sat. 11 a.m.-1 p.m., 5-8 p.m.

Casba
The Restaurant
is open daily
for lunch and dinner
except Saturdays.
33 Rehov Yirmiyahu, Tel Aviv
(corner 306 Rehov Dizengoff)
Tel. 449101-442617

FRIDAY, OCTOBER 14, 1977

TEL AVIV AREA

Advertisements for this section solicited by Elgud advertising, Tel Aviv.
Rate per inch, single column, IL140.-- Not including VAT.

H.S.K.M.
THE ONLY JEWELLER
IN ISRAEL
WITH A WORLDWIDE
SERVICE

Le Versailles
The only exclusive
French restaurant
- High class cuisine
- Superior service
- Romantic atmosphere
Closed Saturdays
37 Rehov Gula, T.A. Tel. 55562

Italian Restaurant
Manager: Elliot
20 kinds of pizza
Unbelievably good Italian dishes!
Air-conditioned cellar for parties
and special social occasions.
28 Rehov Ben Yehuda,
corner Rehov Dizengoff, Tel Aviv.
Tel. 445970

**Home Made Speciality
Jewish Foods:**
Gefilte Fish, Kreplach,
Cholent, Kishke,
Chopped Liver, Petcha, etc.
Keton Restaurant
145 Rehov Dizengoff
Tel Aviv, Tel. 233079.

Jewish Ceremonial Art
Prints and Old Maps
Kaufman's Antiques
81 Rehov Ben Yehuda,
Tel Aviv, Tel. 234113

ROSEN DIAMONDS CENTER TEL AVIV LTD.

Diamond, Gold and Platinum Jewelry
Manufacturers of exclusive
Showroom in our own building:
18 Lincoln Street, Tel Aviv, Tel. 622284/5/6
Rosen is also an approved, diamond exporter.

SARAFON
Jewelry
149 DIZENGOFF STREET TEL-AVIV
TEL. 243973 TELE. (03)2493-4

Special Combination for Lunch.
Only IL 40
Hong Kong House
6 Rehov Mendele (near Ben Haim)
Tel Aviv, Tel. 247308

To He Who Returns
by Ety Livni
He gave her
The light of his eyes
The heart he lost
His everlasting
Love
Cup and ashes
Salt and wave
Organ and harp
Thunder in their passion
From Ety Livni's new
collection of poetry

Indonesian specialties...
Discover a new style of dining
Indonesian
home of the "Jit-tah" in Israel
in the HILLTOP TERRACE CLUB
4 Keren Yehuda - NEHALA PRICH
EVERYBODY - EXCEPT MONDAYS
BACKGROUNDED MUSIC - HEATED - AIR CONDITIONED
CANDLE LIGHT - RESERVATIONS SUGGESTED

Inbar Diamonds
Permanent Exhibition
of Jewelry
Miniature diamond mine.
Miniature diamond polishing
plant museum
Import - Export
Netanya - 51 Sderot Benyamini,
Tel. 22265
Netanya - 10 Rehov Herzl,
Tel. 82770
Visiting hours
from 9 a.m. to 8 p.m.

THE JERUSALEM POST MAGAZINE

**The Crest
Chinese Restaurant
& PIANO BAR**
The best
Chinese Staff
in town
Take away
Tel. 930762
35 KIKAR DE SHALIT
HERZLIYA PITUAH
(Opp. Sharon Hotel)

Kayit Veshayit Ltd.
Kibbutz Sdot Yam
Guest House
Beach Restaurant (self-service)
Tel. 063-88161

Klainman & Aybes
"TIN-TIN" Jeweller and Solder
Designer and
manufacturers of
hand made jewelry,
watches and gifts.
Diamond setting.
Diamonds at
factory prices
Listed by Ministry of Tourism.
11 Allenby St., Tel Aviv,
Tel. 238215, 238248

The New Hod Hotel
Herzliya Pituah
extends an open invitation
to senior citizens who look
after their health.
Every room with private
conveniences. Ideal for the
retired. Excellent medical
attention. Quiet neighbourhood.
Large park adjacent. Soothing
rustic atmosphere. Superior
service. Dietetic kitchen.

Armon
6000 Original
Oil Paintings
In one place
Lowest prices
The Only Popular
Art Gallery in Israel.
Recommended by
The Ministry of Tourism
Export all over
the world;
real value for money.
Visit our Exhibition
47 Rehov Eilat (cont.
Derech Yafa-Tel Aviv)
Tel Aviv, Tel. 67218

Capri's
Exclusive Restaurant
French cuisine
Bar - Background music.
The best Saturday lunch.
37 Rehov Herzl, Netanya, 1st floor.
Tel. 23569

THE JERUSALEM POST MAGAZINE

YEMENITE filligree Jewellery has been a highly popular tourist purchase for many years — along with Eilat stones, olive-wood crafts and all the rest.

In the eyes of the Israeli public, however, just because its image has become that of "souvenir" merchandise, it has never been considered particularly fashionable: you wouldn't catch your average Englishman wearing a Union Jack T-shirt, a Greek lady sporting a Mykonos hand-embroidered bag, or a Portuguese fisherman wearing what are widely sold in his country as "typical" fishermen's sweaters.

None the less, say Maskit, fashion trends in Jewellery and accessories have definitely reverted to the ethnic look. In the past, Maskit attempted to transfer the stress in their Jewellery ranges from traditional crafts to streamlined, Scandina-

Ethnic filligree

Catherine Rosenhelmer

vian-style modern, but customer demand now strongly favours ethnic designs. So Maskit's Jewellery department manager, Malka Halasz, has placed strong emphasis on Yemenite Jewellery in the store's current gold and silver exhibition.

Despite a recent decision to close the company's own Jewellery workshops, their five Yemenite craftsmen are still making Jewellery for them, on a sub-contracting basis. Veteran craftsmen are Moshe and Haim Ben-David, who have worked for Maskit for over 15 years, as well as Avi, a former parachutist, dis-

abled in the Six Day War, Twitto, a deaf and dumb artist, and Shalom Sandia, whose speciality is hand-hammered bangles, pendants and chains.

Especially striking exhibits are the pieces that were produced by Maskit for the U.S. makers of the film *Moses* — spectacular items like an elaborate wild coral and gold wire choker necklace, priced at IL4,500, or a complete gold-plated head net with long side dangles, which is a complex combination of the traditional triangular Yemenite motif, with filligree work, linking chains and gold bangles, priced at IL4,300.

These, of course, are show-pieces, available only by special order; but there is also plenty to suit the average, and even the

most modest, pocket. For instance, there are lots of big rings and filligree dangle earrings.

SOME OF THE most popular items on show, and back in fashion in a big way, are decorative silver- and gold-plated hair pins and slides. The simplest pins start at IL25 and IL60, with gold-plated, coral-studded slides going for IL180.

A magnificent silver chain belt, with dangling small silver Ein Gedi motifs — shaped like tiny round cauldrons — costs IL1,800. You can also buy the same motif used on a necklace, or as a single pendant on a fine silver chain, at IL350.

An interesting collection of necklaces is made from old pieces of translucent Roman glass set in silver. Many designs feature the tubular Yemenite *mezuzot*, typically worn as Jewellery

around the neck. They come in various sizes, often studded with cornellians, amethyst beads or chrysoprase stones. There are even little silver filligree boxes on chains which, if you are prepared to spend IL3,250, make highly elegant, albeit rather scanty, handbags.

Among the modern silver Jewellery designs are bangles, to wear all day and every day, alone or combined, in nicely sculptured round or rectangular shapes by Maury Golan.

The exhibition is at Maskit's Tel Aviv shop and will be moving to Jerusalem next week. In the near future, an additional Maskit boutique concentrating on precious Jewellery will be opening at the Laromme Hotel in Eilat.

The correct telephone number of Scuntek Agencies, which I wrote about last week, is 03-451840.

TEL AVIV

JERUSALEM

At the Dan Hotels, Where else? An offer for Sunday, Monday, Tuesday, Wednesday, Thursday, Friday and Saturday.

Piano Bars The new Carmel Bar is open daily at the Dan Tel Aviv, with Juanita Smith, singer and pianist. Also open daily are the piano bars at The Dan Accadia, Herzlia, and The King David, Jerusalem.

Swimming Pools Open daily at all 5 hotels

Grill Rooms Daily gourmet dinners at the elegant "Regence", King David, Jerusalem; the Rondo at the Dan Carmel and the Grill Rooms of The Dan Accadia and The Dan Tel-Aviv.

Sabra Coffee Shops Delicious food and snacks any day, any hour, at all Dan Hotels.

HOTELS THE DAN HOTELS, HOSPITALITY PLUS.

hamashbir lazarchan
Israel's Only Department Store Chain

Jerusalem, Tel Aviv, Haifa, Beer-Sheva, Eilat, Netanya, Ashdod, Kiryat Shmona, Hadera, Rishon Le Zion, Ashdod.

Meaningful Gifts from our part of the world.
4 Korsh Street (behind the main post office)

VISIT OUR SHOPS TASTE OF ISRAEL

In the Duty Free Hall at B.G. Airport, make sure you try our HELL-OVA Haifa, our delicious, hand made, scrumptious chocolates.

Our Factory showroom: 53 Rehov Pivche, Be'er Sheva. Tel. 03-993211

This is THE PROMISED LAND We can help you:
1 — Tour it. 2 — Leave it. 3 — Clear its customs.

Official agents:
The Promised Land Ltd., Jerusalem — 10 Rehov Hillel, Tel. (02) 253311, 257040
Tel Aviv — 8 Rehov Shalom Aleichem, Tel. (03) 52851
Haifa (freight only) — 104 Derech Ha'Atzma'ut, Tel. (04) 514886
Experts in air freight.

READ EVERYDAY



Jewish quarter

Let's See Le Ket

A fine new gift shop with carefully chosen quality arts and crafts.
Leather ware • Gift items • Jewellery
Ceramics • Batiks • Souvenir Albums
and also some of Israel's greatest wines and liquors.
All are by foremost local craftsmen.
Tiferet Yisrael St., Jewish Quarter.

the QUARTER CAFE
Kosher Dairy Self-service
Good American-Israeli Food
Restaurant on Terrace with
Panoramic View of Mount of Olives
Tiferet Yisrael St., Jewish Quarter, Old City, Jerusalem
Top of stairs opposite Western Wall. Tel. 423504. Open: 8.30 a.m. — 8.30 p.m.

the First Kosher Restaurant in the Jewish Quarter
125 Rehov Hayehudim, Old City, Jerusalem. Tel. 02-271333
Your host: Toni International (Moroccan) food Air Conditioned

Jacob Aziz
Gems — Jewellery — Antiques
Gold-Silver Jewellery with natural precious stones.
Jewish Quarter, 18 Rehov Tiferet Yisrael (next to United Shikhi Bank).

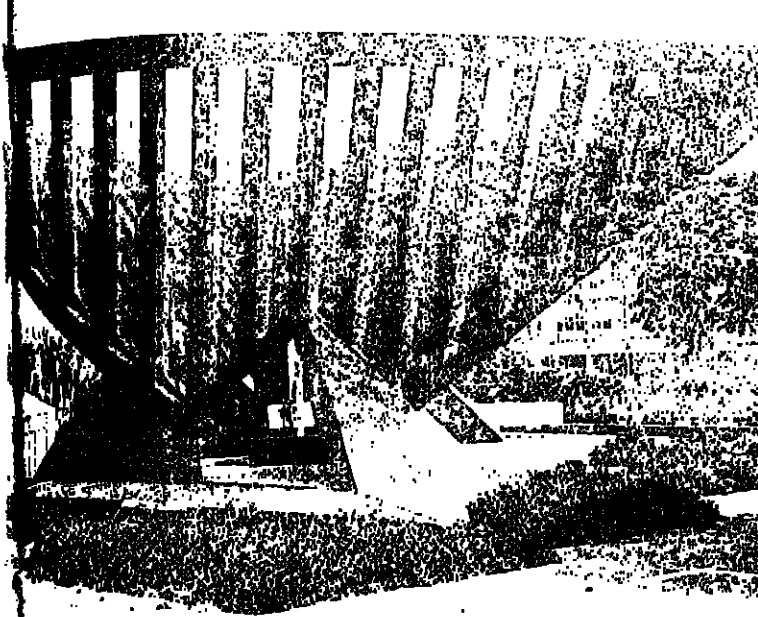
IN THE OLD CITY OR IN THE NEW THE JERUSALEM POST

HAIFA

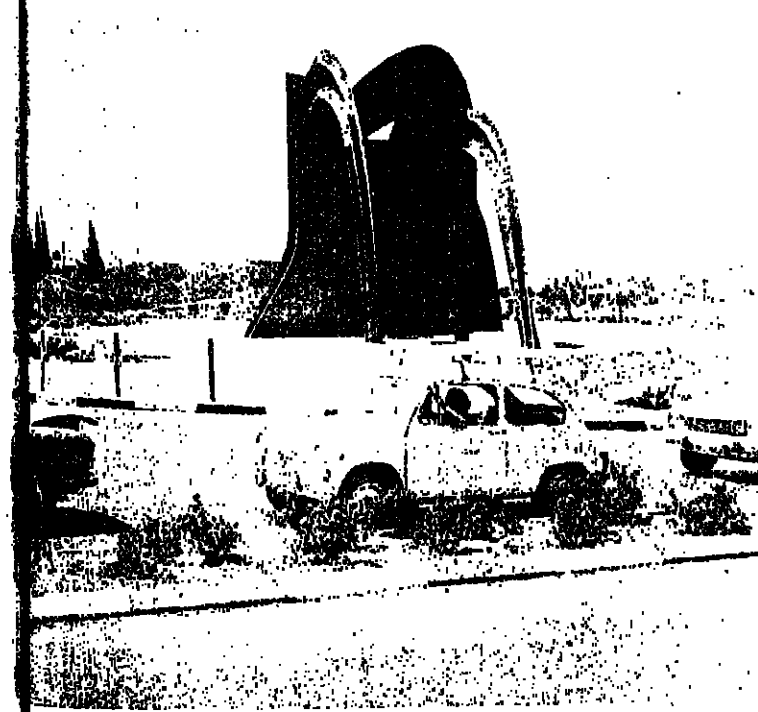
ARU CHRISO
Finest seafood, grill specialties, lobster, shrimp, oysters, soups
View of the old harbour.
Old City, Acre. Tel. 810065.

Mizpe Hagolan Restaurant
Manager: Raji Sabag Sam'an
New Paz Station, Tiberias
At entry to Upper Tiberias.
★ Oriental dishes
★ Lebanese delicacies
★ "Mezza" and other beverages
★ Quiet atmosphere, great view
Tel. 087-22636

U.N. Restaurant
Manager: Solih Brothers
Oriental and Sea Food
18 Sderot Ha'Atzma'ut, Haifa. Tel. 531044



Two views of Tumarkin's Holocaust Memorial at Kikar Malchei Yisrael, lost inside a cluttered square dominated by the Tel Aviv Municipality.



Older's stable near Mt. Herzl, mountingless when seen from the "end". (Right) Ilana Goor's "Woman in the Wind" with crumbling Rehov Hayarkon behind.

sculpting knotic work by one of America's leading sculptors and others, George Rickey, stands on an empty pool and is lost in a broken background of stone. Nevertheless, the Hebrew University works will stand the test of time; other campuses have been less lucky. The Weizmann Institute campus, a lasting memorial to the aesthetic instincts of Chaim Weizmann and Mayer Weisgal, was the first here to succeed in providing surroundings of serene beauty. Its architectural achievements are varied and prodigious. Its public spaces in the grounds and the apartments and murals in the corridors are now seen, after a year before resigning (to resume his involvement with the Venice Biennale and also as unpaid mentor and assistant to Dani Karavan). His departure was recently highlighted by the subsequent "Woman in the Wind" affair. This large expressionist bronze of no artistic merit but recognizable subject is considered by abstract artists as a sop to a public outraged by Kadishman's three discs. "Woman" was recently mounted in the Yarkon St. park, in front of Tel Aviv's red-light district (there is actually a red light-bulb over two ladies of the afternoon who solicit passersby directly behind this work, next to the once-fashionable Arnon Hotel).

destined to continue in his post forever. Tel Aviv's art assistance has been sporadic. The Tel Aviv Foundation for public art, established by Yehoshua Rabinowitz, was for a time managed by painter Reuven Berman, who was instrumental in having works by Kadishman and Danziger matched by those of famous Americans like Noland and Segal. But Noland is famous as a painter; his esoteric sculpture in the Yarkon Park is lost on most people here. The Segal, cast live from Kadishman and his son masquerading as Abraham and Isaac, disappeared indoors and is now on loan to the Israel Museum.

Mayor Lahat engaged one-time Ha'aretz critic Amnon Barzel as art adviser, but he barely lasted a year before resigning (to resume his involvement with the Venice Biennale and also as unpaid mentor and assistant to Dani Karavan). His departure was recently highlighted by the subsequent "Woman in the Wind" affair. This large expressionist bronze of no artistic merit but recognizable subject is considered by abstract artists as a sop to a public outraged by Kadishman's three discs. "Woman" was recently mounted in the Yarkon St. park, in front of Tel Aviv's red-light district (there is actually a red light-bulb over two ladies of the afternoon who solicit passersby directly behind this work, next to the once-fashionable Arnon Hotel).

"Woman in the Wind" was

made and "donated" by Ilana Goor, a self-taught artist who studied Jewellery at the Bezalel in the 1960s before leaving the school to marry a wealthy Californian. Domiciled in Los Angeles, but with an apartment in Bat Yam, this forceful woman told me over the telephone that she spent IL40,000 of her own money building this work, but that the Tel Aviv Municipality "provided" an additional IL150,000 to have it cast in Netanya and transported to its site. From the point of view of an aspiring public sculptor, her investment was no doubt worthwhile. Goor's "Woman" provoked letters to the press from agonized taxpayers. Mayor Lahat, who says he gets daily compliments from other citizens about the sculpture, states flatly that it was approved by Barzel before he left his post as adviser. Barzel admits to being shown photographs of a maquette but denies having anything to do with the decision to approve or pay for the work. Goor told me that Barzel was enthusiastic about the sculpture but stopped calling on her later and withdrew his support.

THINGS ARE different — and infinitely better — in Jerusalem where public sculpture projects are generated by the Mayor and his art adviser. The projects are approved by a committee of city officials, museum curators, and university art historians and financed with donations from

abroad to the Jerusalem Foundation set up by Mayor Kollek. Murals, sculptures and fountains of very varied value are also set up in Jerusalem schools, with one per cent of building construction funds apportioned by law from the education budget; these latter works are made solely by Jerusalem artists, selected by a committee of their peers, municipal officials and the director of the Israel Museum's Youth Wing. Kollek, the moving spirit behind the founding and development of the Israel Museum, has a lively interest in the arts; he is chairman of the Museum's Board of Governors and a convivial and knowledgeable host to countless international art world celebrities — collectors, artists, art dealers. But he also listens to his advisers, whom he insists be made curators or staff members on the Israel Museum payroll, so that they become part of the Museum team and not a group at odds with it.

Kollek's taste is broad enough, perhaps too broad: it was he who spotted Goor's "Mother and Child" at a show in Los Angeles, and suggested it to Yad Vashem, whose directors approved it; some \$5,000 was obtained from the Jerusalem Education Fund to bring this non-work here. One of Kollek's most astute moves, however, was securing the appointment of Dr. Martin Weyl as Curator of Sculpture at the

Israel Museum and as Art Adviser to the Municipality. Weyl, now Chief Curator, set out guidelines that are still in force and were followed by his successor, Marc Sheps (the latter is now Director of the Tel Aviv Museum); the post of Adviser to the Jerusalem Municipality is currently vacant, but is to be filled soon.)

In a paper written some years ago entitled "Urban Sculpture in Jerusalem," Weyl begins by acknowledging the bewilderment of the layman at the astonishingly rapid succession of new art styles and vogues. He points out that most sculptures created today rarely enhance an environment or interact as architectural entities. Nor do these works have a social function, such as offering play, or inducing wonder or awe. Nor do they offer an outlet for aggression, or protect the public from the elements.

Weyl's first step was to stem the tide of memorials to war dead that sprung up all over the city after the Six Day War, mostly under pressure from bereaved parents, or from the sculptors themselves (several Tumarkins have survived from this period of *laissez faire*). The focus became Ammunition Hill, where Sorel Elrog's piece was surrounded by benches and sandboxes for children. Anything to do with the Holocaust was confined to Yad Vashem.

Play sculptures were introduced, like Buffano's cat and Robert Engman's abstract sphere in Independence Park. The Museum staff thought up the Kiryat Yovel "Monster" and got the Jerusalem Foundation to finance it, the work being carried out by the Municipality's own Beautification Department (which is headed by Nehemia Oz, chairman of the Public Sculpture Committee). Mathias Goeritz, a sculptor from Mexico who serves on the Museum's Board of Governors was invited to construct a maze and playgrounds in East Talpiot; planning is under way. Shmuel Bar Even, a Jerusalem sculptor was given a number of enormous stones, dropped off in Katamon, out of which he is carving animals for children to climb on.

Kollek, Weyl and Sheps decided that if Jerusalem was going to have abstract pieces, it ought to have the best. The elegant Arp in the Sherman Park was a fine start, but the Calder and its sitting resulted from having to defer to the wishes of an aging, tough-minded genius of international fame who never really had the time to get to know the city. Zurich's Max Bill has also agreed to do a work overlooking the Wadi Hinnom park, but I suspect its underlying conceptual aspects will be lost on the general public.

Clearly, the safest rule of thumb for all our municipalities to adopt, is to stick to promoting works of social function and to steer clear of sculptors seeking to further their careers and to erect monuments to their own egos. The place for experimental modern sculpture is not in the midst of our urban pathways but in defined, suitable — and guarded — areas, to which the interested public will be attracted for both recreational and cultural reasons.

Tel Aviv's Yarkon Park, which currently houses a large work by Danziger, in addition to the Kenneth Noland, would be a fine site. Kadishman's three discs would look better there. In any case, any municipality accepting a sculpture from any source should retain the right to move it to alternative sites.

Israel's richest sculpture garden (Continued on page 18)

THE JERUSALEM POST MAGAZINE

FRIDAY, OCTOBER 14, 1977

PAGE ELEVEN

ONE HUNDRED YEARS in a grain of sand in the bourgeois of Jerusalem's history. Yet the 10th century represented a dynamic juncture in the development of the nation's centre, and during this crucial period its destiny was actually determined. This is the gist of *A City Reflected in its Times*, an important and authoritative book by the geographer-historian who has made a career of this absorbing subject.

At the beginning of the last century Jerusalem as portrayed by Ben-Arieh was a desolate, decrepit little provincial town, dirty, neglected, unimportant politically, but which happened to have religious sentiments for the world's three major religions. "There is certainly no city in the world (and) will sooner wish to leave than Jerusalem," wrote the English artist Bartlett in 1842. "Nothing can be more void of interest than her gloomy, half-ruinous streets and poverty-stricken bazaars which, except at the period of the pilgrimage at Easter, present no sign of life or study of character to the observer."

Large sections of the city inside the walls were empty plots sprouting ruins, e.g. the northeast corner (across from the Rockefeller Museum), the Muristan section in the heart of the Christian Quarter, the whole area between Zion and Dung Gates. All these areas, however, were built on during the mid and late 1800's (except for the northeast section still used for agricultural plots and settled by Arab gypsies).

At the beginning of the previous century, not all the present city gates were in use, and those that were, were locked at sundown (or during mid-day prayers on Friday). Jaffa Gate, the commercial centre of the town, was left open all night only after 1871.

During the rainy season the desolation of Zion was particularly poignant. The muddy thoroughfares were sometimes inaccessible to camel and rider. Only donkeys could pass through. The poorly constructed houses were built without foundations on the roofs of previous hovels. The worst housing conditions prevailed in the Jewish Quarter where poverty, undernourishment and unhygienic conditions explained the high mortality rate.

The city had no drainage system, no garbage disposal, unsanitary housing conditions and a permanent lack of fresh water. Most people drank from private cisterns and when these ran dry as in the late summer or in times of drought, the ancient aqueducts were sometimes reactivated or the inadequate reservoirs such as the pools of the Sultan, Hozekiah or Birkat Yisrael (now no longer in existence) were used.

IN THE MIDDLE of the 18th century, the city suddenly began to wake up. A steady population growth from the beginning of the century suddenly turned into a tidal wave of immigration, especially by Jews. By 1870, for example, this small and insignificant community of barely 2,000 souls became the city's predominant sector numbering 11,000. The Jewish population continued to grow at this same pace and by conservative estimates numbered 45,000 out of a city-wide census of 90,000 by the end of the century. Moreover, Jerusalem became a district city with autonomous local officials. European technology, culture and standards of living made in-

A city awakens



The scene inside Jaffa Gate at the turn of the century.

IR B'REI TEKUFAH עיר בראי תקופה (A City Reflected in its Times: Jerusalem in the Nineteenth Century) by Prof. Yehoshua Ben-Arieh. Yad Izhak Ben-Svi Publications, Jerusalem, 448 pp., IL120.

Leah Abramowitz

roads. Ben-Arieh continually refers to three crucial political events which led to these changes:

1. The Egyptian conquest (1831-39) by Mohammed Ali and his son Ibrahim.
2. The reforms and political rights gained by the European powers in exchange for their assistance in deposing the Egyptians.
3. The Crimean War in 1856, after which further clout was granted to the Europeans in the person of their representatives, the consuls. "In Jerusalem King Consul rules supreme," wrote one English observer.

Thus for the first time non-Muslims enjoyed civil liberties, religious freedom and could build houses of prayer, own property, visit the Temple Mount or serve in the Turkish army should they so desire.

With the advent of the steamboat, economic conditions improved greatly and the tourist trade flourished to such an extent that at Easter and Christmas, carved crosses, rosaries and other religious articles had to be imported from Venice to supply the pilgrims.

Ben-Arieh lists in detail the commercial enterprises and trades engaged in by

Crimean War, the injunction against ascending the Temple Mount was removed, early visitors had to hire special guards to protect them from the fanatic Moslem superintendents of the holy site who were reportedly ready to kill any infidel found thereon, political considerations notwithstanding. Jews, at any rate, did not enter the area for fear of defiling the site of the Holy of Holies.

TREMENDOUS archaeological discoveries in and around the Temple Mount, especially by the British Palestine Exploration Society, were made during these years, despite the real opposition and interference of the religious authorities. Solomon's Stables, the underground water cisterns and aqueducts, the Double and Triple Temple Gates, Wilson's Arch and Robinson's Arch were all explored in the mid-1800's.

The dogmatism of the Moslem population had its match among the Christians. Traditionally the Greek Orthodox community was the largest and the Armenian the oldest. As the European governments gradually spread their power and influence in the Holy Land, they encouraged the penetration of their traditional sects — not always for religious reasons. France saw itself responsible for the Latin Catholic Church. Germany sponsored the Lutherans. England and Prussia shared the Protestant Bishopry (until 1887) and the Russians were anxious to see the Russian Orthodox Church grow. Intense internal religious rivalry resulted and every attempt to make renovations in a holy site, add a candle or change a wall was seen as an abrogation of the status quo and reason enough for an international howl.

However the chief means of keeping congregants in line during the previous century remained manipulating a man's *Hakukkah* income or in extreme cases, putting one in *Herem* (excommunication). Both means were overused by the authorities in their war against secular education.

THE JEWISH QUARTER, while the smallest of the four neighbourhoods in Jerusalem, was the most crowded. Barclay in 1887 reported that half of the city's population lived in its confines. Gradually the Jewish population began expanding westward into the Armenian Quarter and northward into the Moslem section. Ben-Arieh claims Jews never settled in the Christian Quarter because of "strained relationships," but personal witnesses and the *mezuzot* on Christian Street doorposts would say otherwise.

The solution to the voluminous growth of the Jewish population was found only in the 1870's when the inhibitions to settlement outside the walls were finally overcome. To that part of Jerusalem history Ben-Arieh devotes an entire section of his work. *A City Reflected in its Times* is a monumental book of value to scholars and laymen alike. Writing in easy, concise Hebrew, the author documents every statement with references from travelogues, scientific reports and diaries of 19th century. There are 125 illustrations and innumerable maps. Here and there one finds a scholarly preference for foreign sources rather than local, homey reports, but nowhere is this momentous reference book wordy, dry or heavy. Rather, its massive attention to details, its comprehensive survey of every aspect of life in 19th century Jerusalem, and its clear organization of the vast material into concise, logical chapters is to be admired. The reader will gain great benefit and many hours of reading pleasure from this work. □

THE PREDOMINANT Jewish sect at the beginning of the century was the Sephardi and its leader, the Haham Bashi, was recognized as the official Jewish representative and ecclesiastical authority. As the Ashkenazi community grew, the Haham Bashi's power was sometimes exploited and certainly resented. By the mid-1800's the Ashkenazi group

Thespian and stellar portraits

LAURENCE OLIVIER by John Cottrell. London, Coronet Books-Hodder and Stoughton, 425pp. £1.50.

WIDE-EYED IN BABYLON by Ray Milland. London, Coronet Books-Hodder and Stoughton, 281pp. 95p.

MARLENE DIETRICH by Sheridan Morley. New York, McGraw-Hill. 118 pp. \$6.95.

Lynn Sharon

ATHENE SEYLER, who awarded Sir Laurence Olivier his first diploma for acting, observed: "I've been trying to think about him in relation to the stage, wondering what it is that keeps him apart from everybody else of his generation. It's kind of a quality of his heart and mind that are on a big scale. He's a universal person. He's got a method of making contact with everything in life."

Hyberbole? Not when it comes to describing Olivier — generally considered the greatest living actor of the English stage. Who else but an actor of Olivier's stature would suggest the words HE'S FUNNY as a suitable epitaph for himself. He once observed that "It's the most wonderful thing in the world to make people laugh." Odd that Olivier, known for his "majesty rather than his mirth," should see himself as a clown. The fact is that Olivier has had few opportunities to make people laugh. His biographer notes that, "It has been his fate to spend the greater part of his career playing soldiers, warriors and kings. His developed powers, as a theatrical demigod able to conjure up the menace of distant thunder... overshadowed his instinctive gifts as a clown."

Laurence Olivier is not a Johnny-come-lately method actor who grabbed the golden ring on the carousel to stardom. A consummate artist, he sweated out his apprenticeship, although his star quality was already apparent when he first trod the boards at age 11. An elementary school friend, and an actor in his own right, Laurence Naismith, recalls Olivier at the All Saints Choir school: "He was a natural actor. Even

as a boy he had great presence. He was not altogether a nice boy, or at least so I thought then; a bit of a bully. Yet he did have this commanding presence."

There is no doubt that this "commanding presence" got him the part of Brutus in the All Saints Choir school amateur production of *Julius Caesar*. The following year he played Maria in *Twelfth Night*, and in his last play at All Saints he won accolades from audience and performers alike for his spirited portrayal of the tempestuous Katherine in *The Taming of the Shrew*.

WITH SUCH AN AUSPICIOUS beginning it was little wonder that his fire and brimstone clergyman father encouraged Olivier to pursue an acting career. Olivier enrolled in the Central School of Speech Training and Dramatic Art in London and upon graduation began his career in earnest with the Birmingham Repertory Theatre Company. After the normal ups and downs he began winning critical notice, although not always critical acclaim. In fact, Ivor Brown, one of the early critics, complained that Olivier would clip his speech and throw away the last words of a sentence. "It was a continual strain to hear him," he wrote. And the distinguished critic James Agate accused him of not just speaking verse badly but not speaking it at all.

In time that same Olivier, who according to Agate could not speak verse at all, became the world's leading interpreter of the Bard. It was Olivier who brought Shakespeare to the people. His film versions of *Hamlet*, *Henry V*, *Richard III* and *Othello* gave the man in the street a taste, albeit at times a slightly altered and abbreviated taste, of the master playwright of all times. Ironically it was the cinema, and not his first love the theatre, that transformed Olivier into an international celebrity. His Heathcliff in *Wuthering Heights* established him as a movie star. It was while making this film that his attitude toward film-making changed:

"I was snobbish about films... gradually I came to see that film was a different medium and that if one treated it as such, and tried to learn it, humbly, and with an open mind one could work in it... (William) Wyler gave me this charged particles known as ions. Air ion formation begins when high atmosphere energy acts on a gaseous molecule to eject an electron. Under certain extreme weather conditions, such as during a *sharav* in hot climates or when there is friction between ice crystals in cold areas, the positive ions increase considerably in number. This increase may have sharp effects on the human being breathing in the air. Electrical charges in the air affect one-third of the world population, a fact not previously known. Another third suffer from heat or "hot winds of evil repute," as Professor Sulman calls them, for instance the *sharav*. The remaining third of humanity form the fortunate minority who appear to be immune to the increased ionization of the atmosphere.



The dazzling Dietrich at her bewitching best.

simple thought... If you do it right, you can do anything. And if he hadn't said that, I think I wouldn't have done *Henry V* five years later."

It was Olivier the actor, director and producer, with his co-director Sir Ralph Richardson, who helped rebuild the Old Vic Theatre Company after World War II. For six years they directed that company in some of its greatest productions.

Olivier was knighted in 1948, and in 1952 he became the director of the new London-based National Theatre Company. In 1970 he was created a baron, the first member of his profession to be awarded a life peerage.

AT THE BEGINNING of this definitive biography, Cottrell warns us that his book is neither a gossip pop-probe nor an intellectual appraisal, and he is right on both counts. What Cottrell has created is a lofty and majestic monument to Sir Laurence Olivier, a book of heroic dimension, chiselled in marble and granite — a book of grandeur, a paean of lyrical praise, a pan-

egyric of *shmaltz*. Deserving as Sir Laurence may be, interminable adulation is tiresome and has its limits. Although the book comes complete with index, bibliography, sources, chronology and eight pages of illustrations, it lacks "quality of mind and heart that are on a big scale."

In contrast to Cottrell's pedantic and sycophantic biography, Milland's autobiography is a gay, inconsequential romp. Even though Milland has appeared in over 200 films and received an Oscar for his role of a compulsive alcoholic in *The Lost Weekend*, it is refreshing and somewhat remarkable that he makes no pretence at being a great actor. In fact he confesses that at the start of his career he "was definitely an opportunist for whom the profession was but a means to an end," the end being money.

Born Reginald Albert John Truscott-Jones from the village of Cyma above the town of Neath in Wales, he spent much of his youth on his aunt's stud farm. His experience with horses led him to join the Household Cavalry. It was during his stint that he met his

first actress, and overwhelmed by this encounter he ultimately gave up horses for the stage.

MILLAND IS BEST when he shares his pungent opinions with us — lashing out at what he considers to be the no-talents posing as artists in today's cinema: "... those bogus talents much given to excess make-up and hirsute adornment and weird infirmities... the turd-kickers and the much macho types... Now we are being afflicted with expressionless faces, grunts, loose mouths and tight pants. And the female stars? Eeh! You see them in supermarkets, usually in curlers... looking as if they dressed out of a Good Will truck. Their cry is that they are being honest, being real, like the girl next door... But their honesty stops when they forget to mention that they're earning a couple of hundred thousand a year... Can't they realize that most movie-goers are sick to death of the dingy sexpot who lives next door and the hairy oaf who's screwing her? They don't want to go to the movies to see their own drab lives depicted over and over again. They go with the hope of being transported by high adventure, by humour and romantic fantasy, to see creatures of another, almost unattainable world, not stained bed-sheets and moaning self-pity mouthed by inarticulate louts. They want standards to live by, old ones, preferably, because they are sick to death of the overgrown cesspool that is confronting them."

A bit testy at times, often cynical, Milland nevertheless is a clever raconteur who can take a trifling story and give it a salty twist — just the right touch needed to give you a good belly laugh.

AS FOR MORLEY'S biography of the dazzling Dietrich — the Dietrich who conjures up Milland's vision of unattainable glamour, the less said the better, since this is nothing more than a slick, glossy pedestrian production with some good photos in a graphically tasteless setting. More's the pity since most of us would like to know more about the siren who captured the imagination of two generations of men who saw in her the supreme enchantress — that exotic, exciting, bewitching temptress who gave substance to their fantasies. Marlene Dietrich deserves more than this fluff of insipid nonsense posing as a biography. Morley gives us a dab of the past, a glob of the present, no insights, no discovery — just a forgettable photo album with long captions masquerading as text. □

Ionic ailments

HEALTH, WEATHER AND CLIMATE by Felix Gad Sulman. London, New York, S. Karger. 188 pp. \$10.

Philip Gillon

PROFESSOR Felix Gad Sulman introduces us to bioclimatology, a vast new field of medical knowledge about the effects of climate on health, by quoting Charles Dudley Warner's observation: "Everybody talks about the weather, but nobody does anything about it." The bioclimatologists believe that something can and should be done about the weather, particularly to help sufferers from ailments due

to climatic conditions.

As professor of applied pharmacology at the Hebrew University's School of Pharmacy, Professor Sulman began working many years ago on the effects of the *sharav* on born Israelis, veteran settlers, new immigrants and tourists. Since then, he and other research workers have gone a long way towards ascertaining how weather of all types affects physical well-being. His book, brightly and elegantly written as to appeal to laymen as well as to meteorologists and physicians, reviews all the current knowledge of how the air we breathe may induce physiological changes.

The atmosphere contains a large number of 'electrically-

charged particles known as ions. Air ion formation begins when high atmosphere energy acts on a gaseous molecule to eject an electron. Under certain extreme weather conditions, such as during a *sharav* in hot climates or when there is friction between ice crystals in cold areas, the positive ions increase considerably in number.

This increase may have sharp effects on the human being breathing in the air. Electrical charges in the air affect one-third of the world population, a fact not previously known. Another third suffer from heat or "hot winds of evil repute," as Professor Sulman calls them, for instance the *sharav*. The remaining third of humanity form the fortunate minority who appear to be immune to the increased ionization of the atmosphere.

IN PEOPLE who are sensitive to such weather conditions, an excess of positive ions in the air results in the release of the hormone serotonin, about which little was known until a few years ago. This can cause insomnia, tension, migraine, nausea, heart palpitation, heart pain, asthma, rheumatic and scar pain, hay fever, and a wide range of the other ills that flesh is heir to. Another possible effect of hot dry winds is adrenalin deficiency, which can also have very harmful consequences. The third possible danger is hyperthyroidism.

Sulman and other researchers elsewhere have invented compact and portable instruments that increase the number of negative ions in the air, and so can offset the positive ionisation. For some unexplained reason, however, only 30 per cent of those who suf-

fer from the conditions outlined above respond to this negative ionization: but with them the results are very beneficial indeed. Sulman advises sufferers from any of the conditions connected with weather changes to try the instruments for an experimental period before purchasing them.

Thus Sulman's book reveals that bioclimatology has very important implications, both in basic science and in clinical medicine. It gives new insights into the effects of weather and new hope to some weather-sensitive people. As the author points out with donnish humour, the new science has links with beliefs of 5,000 years ago — in Persia, Greece and Rome, where nobody would ever undertake anything important without placating the weather gods first. Apparently they knew what they were doing. □

BELIEVE IT OR NOT CONTRARY TO CURRENT OPINION AMERICA DESPERATELY NEEDS ISRAEL

Why does America desperately need Israel?

The World Parliament Foundation's Programme for Survival and Sufficiency explains why; it reveals that Israel was re-born to save the world through America; and shows how Jews can give this long-promised leadership.

The Programme is the result of 14 years research; it costs IL 175, and describes the part you can play. A personal cassette is included; you therefore read and hear how Jews and Israel can now fulfil their destiny; how, if Jews and Israel do not take the initiative, America must go down; and how, if America goes down, the world goes down.

Send the coupon soon — we've not much time.



To The World Parliament Foundation,
c/o Barclays Discount Bank Limited,
84 Jaffa Street Postbox, Jerusalem 91 999, Israel.

Please send your Programme for Survival and Sufficiency, including the personal cassette, to:

Name _____
Address _____

I enclose cheque (or money order) for IL 175, payable to The World Parliament Foundation.

THE NETANYA ORCHESTRA

Hon. President: Arthur Fiedler
Musical Director: Samuel Lewis
4th Season — 1977/78

Tuesday October 18, 1977 at 8.30 p.m.
Beit Hagudim — Aitha'el — Netanya

SUBSCRIPTION CONCERT No. 1

Samuel Lewis, conductor — Rami Bar-Niv, piano
"Musical Tour of Europe"

"Morning, Noon and Night in Vienna" Overture — Suppé
Concerto for piano and orchestra in A Minor — Grieg
Carmen suite for orchestra — Bizet
Adagio from Spartacus (Music used for TV Serial
Oneida Line) — Khachaturian
Ballet music "Pineapple Polka" — Sullivan-Mackerras

Tickets available on Monday, October 17, at Ohel Shem,
4 Rehov Raziell, (4-7 p.m.) and at Hall on evening of concert.

Wall Coverings!!! 20% off

Stock clearance this month!

High quality work.

Dioram

28 Rehov Hillel, Jerusalem • Tel. (02) 226078



ISRAELITISCHES WOCHENBLATT REVUE JUIVE

Founded in 1901

ISS 3008 Zurich/Schweizland, Pflanzstrasse 14
Published in German and French. This independent Swiss paper
will work by week keep you informed about what is happening to
Jews all over the world in the fields of religion, politics and
culture. Large advertising section for business or personal
notices.

Sample copies and cost of advertisements available.

Agnon revealed

THE YEMINITE GIRL by Curt
Leviat. Boston, Bobbs-Merrill.
\$9.95.

Howard Schwartz

IN ADDITION to creating characters that live on the page, most authors feel compelled to create a persona of their own, a mask not unlike that worn by their characters. In the brief story "Borges and I," Jorge Luis Borges complains that "the other one," the author Borges, who is also himself, shares his preferences for Stevenson's prose and 18th-century typography, "but in a vain way that converts them into the attributes of an actor." And he ends the story with the confession that "I do not know which of us two is writing this page."

When we think of Franz Kafka we think of a repressed man trapped behind his desk at the insurance office or cowering in his father's shadow; when we think of Dostoevsky we see him gambling his money away and then begging his wife Anna for forgiveness; and when we think of Hemingway we call to mind his flirtations with war and big-game hunting.

But when we think of S.Y. Agnon, one of this century's greatest Hebrew writers of fiction, we think of a modest, serious man whose comment on hearing that he had won the Nobel Prize was: "And will my wife now put more parsley in my tea?" For the

person that Agnon projected was that of a devout, observant Jew who steeped himself in the sacred writings. He liked to give the impression that his stories and novels, despite their surreal aspects, were a logical extension of the Talmudic and Midrashic writings, and he strongly resisted the notion that more recent writers had influenced his style. In particular, he stoutly denied that Kafka's writings had had a seminal influence on his own, and went as far as to claim that he had not even read Kafka.

Now Curt Leviat, who is more than familiar with the details of Agnon's life and works, and has obviously spent some time in Israel, has written *The Yeminite Girl*, a novel in which Agnon — thinly disguised as Yehiel Bar-Nun — is a central character. Carrying the anecdote about Agnon and Kafka a little further, Leviat has Bar-Nun reply to the question of Kafka's influence by saying, "Not only have I not read him, I have never even heard of him."

THIS CLEVER, harassed reply characterizes the Agnon, stripped of his carefully prepared persona, that Leviat presents to us. This Agnon is a far more complex figure than the kindly old man most readers conjure up; he is not only a devout Jew-immersed in his art and tradition, but also a cagey, willful person determined to preserve both his privacy and reputation. To this and he

shamefully manipulates those closest to him, especially Ezra Shultish, a translator and minor writer who idolizes him and has written a book about him.

Shultish shares the stage with Agnon in Leviat's book, imitating his mannerisms and seeking a part of the fame and promise of immortality surrounding the great writer. So far does he carry his obsession that he falls in love with a character in one of Bar-Nun's stories, the Yeminite girl from the story of the same title. Shultish believes he can satisfy his passion by having the old author tape-record the story for him, and he seeks to embrace the beautiful girl in real life, finally identifying her with the young maid of his friend Guttman.

It is at this point that *The Yeminite Girl* admirably erases the boundary between fiction and fact. Since Bar-Nun is obviously Agnon (the book does not even include the standard disclaimer about resemblances being "strictly coincidental"), his fictional nemesis, Shultish, strains at the boundary of fiction to emerge from the page as a figure equally real.

Ironically, in the novel Shultish achieves his ambition for some sort of immortality in an unexpected way, becoming the central character in Bar-Nun's last story. But at this point the mirrors reflecting mirrors can only cause the dizzy reader to reel, and for the coup de grace the novel has appended to it a complete reprint of Bar-Nun's fictional story (the phrase is not as redundant as it may seem), "The Yeminite Girl," translated from the Hebrew by — who else? — Ezra Shultish. □



Zohara Har'fat and Shimon Bar, star in "And the Crooked Shall Be Made Level."

Homeless wanderer

THERE WERE many towns in eastern Europe where Jewish piety and learning flourished, and Bucacz was not the ugliest, important among them. But it was there that Shmuel Yosef Czaczkes — later, 1906 Nobel Literature Prize winner S.Y. Agnon — was born, and he made his hometown the home of some of his stories.

And *the Crooked Shall Be Made Level*, Agnon's earliest major story, takes place in that fabled town. The story, first published in 1912 (one marvels at the fact that Agnon was then only 24 years old), has long tempted our stage directors with its theatrical potentialities. It has finally reached the stage, at the Cameri, adapted and directed by Yoram Falk.

It pains me to state that the show is a theatrical failure and a travesty of a masterpiece of literature.

And *the Crooked Shall Be Made Level* is an immensely sophisticated story under its guise of a traditional religious tale about a just man who sinned and later expiated his sins. Menashe Haim is a complex personality, and the meaning of his sad life transcends the events told in the tale.

In a language Agnon himself fashioned, a Hebrew in which Shollem, Mishnaic and Hassidic idiom freely mix with stylistic borrowings from Yiddish, Agnon tells the story of a Hassid who spends his days studying while his good wife tends the grocery, happy to be able to serve a man of such piety and learning. When the business fails and the two find themselves starving, the wife suggests that he go to neighbouring villages to collect money from good Jews so as to re-establish himself in business.

Menashe Haim sets out on his wanderings armed with a letter from the town rabbi, who recommends him as a man of good deeds and a scholar. The hero, who devotes all his time to studying, is actually a weakling who cannot face the harsh realities of life and uses the Tora as an escape. Once he finds himself on his

THEATRE Mendel Kohansky

cient to keep him alive on the road.

In the course of his wanderings he forgets his wife and stops sending her money. Then he meets another beggar who offers to buy his letter of recommendation. By this time Menashe has so deteriorated morally that he accepts the offer. He takes the money and goes to the big town, where he expects to make a successful business deal. Instead, he squanders what he has on food and drink, and finds himself penniless in the street, even his *tefillin* gone.

But this is not the end of his misfortunes. The beggar who bought the letter of recommendation gets drunk to celebrate the deal, as a result of which he drops dead. The townspeople find the letter on his body and mistakenly identify him as Menashe Haim. Word is sent to Bucacz that Menashe Haim is dead, and the rabbi declares his wife a widow.

When the wanderer returns, tired of his futile travels, his wife is already married to another man and has a son. Having lost his identity even in the literal sense, horrified at the thought that his own sins have caused his wife to enter an adulterous marriage and give birth to a *mamzer*, Menashe Haim chooses to disappear. And thus, by deciding to remain a homeless wanderer for life, he finally acquires an identity of his own.

Under its naive, pious surface, *And the Crooked Shall Be Made Level* is suffused with a subtle, sad irony, the hallmark of most of Agnon's work. The traditional way of life of Bucacz has already worn much of its meaning, the piety no longer genuine. The hero, who devotes all his time to studying, is actually a weakling who cannot face the harsh realities of life and uses the Tora as an escape. Once he finds himself on his

own, though dependent on the charity of others, he abandons himself to the pleasures of the flesh. The townspeople, who pretend to live by the precepts of the Tora, show little charity for the needy. Even the rabbi, the famous, learned Rabbi of Bucacz, makes the fatal mistake of declaring a man dead without sufficient proof, thus causing the woman to commit the sin of adultery. The times are out of joint, a way of life is in the process of decay, with only the surface seemingly unchanged.

To look for all those meanings in the Cameri production is like trying to find the deeper meaning of life in a comic strip. Adapter-director Yoram Falk undertook a task clearly beyond his powers. There is no clear concept, no focal point in the show, which lingers from scene to scene. The accent seems to be on the folkloric. The citizens of Bucacz are presented body and mistakenly identify him as Menashe Haim. Word is sent to Bucacz that Menashe Haim is dead, and the rabbi declares his wife a widow.

The music, by Yossi Mar-Haim, intrudes on the action instead of being a part of it, and there is some heart-rending singing (not bad as singing goes, by Livia Hachmon and Albert Cohen), which bursts on the audience for no good purpose. The set by Miriam Guritzky, a totem pole of crooked little *shul*-houses, is fairly acceptable. However, I found the costumes lacking in imagination, except when the designer's fancy led her to dress Russian lords in blatantly Turkish garb.

We get a glimpse of the show's missed possibilities in the scene where Shimon Bar — playing sad irony, the hallmark of most of Agnon's work. The traditional way of life of Bucacz has already worn much of its meaning, the piety no longer genuine. The hero, who devotes all his time to studying, is actually a weakling who cannot face the harsh realities of life and uses the Tora as an escape. Once he finds himself on his



Papillon 77

Triumph
INTERNATIONAL

The Young Look from

Triumph
INTERNATIONAL

Embassy of the Federal Republic of Germany
will present Gustaf Gründgens' memorable
colour film version of J. W. Goethe's

FAUST

performed by the Deutschen Schauspielhaus in Hamburg,
starring Will Quadflieg, Gustaf Gründgens and Elisabeth
Flickenschmidt

JERUSALEM — BEIT AGRON

Wednesday, October 19, 1977 at 5.30 p.m. and 8.00 p.m.
Tickets at the price of IL2 — available at Cahana,
1 Rehov Herbert Samuel.



Nature Reserves Authority

announces

that as from October 16, 1977

the following parks will be open to the public
from 8 a.m. to 4 p.m.

The gates will close at 3.30 p.m.

Tel Dan, Hatanur, Ein Fesh'ha, Ein Gedi

Wizard prang

KG200: THE FORCE WITH NO
FACE by J.D. Gilman and John
Clive. London, Souvenir Press, 88p.
pp. 28.95.

THREE BRAINS went into writing KG200, two of them military experts on intelligence and security (so the jacket cover says) and masquerading under the name J.D. Gilman. The third is John Clive, an actor who made a film in Holland and stumbled across the theme of this adventure.

According to the authors' claims, they found themselves in

a true-life war mystery and decided to write a fictional suspense story.

Well and good — but for anyone not intensely interested in which thistle of a plane works how, the repetitious jargon becomes tedious — such as he "strapped himself quickly into his seat in the ME-109 G, and closed the canopy" — and then the engine "stuttered, coughed, roared. Smoke belched from the six exhausts." Get it?

Because one of the authors is a film actor, it seems the whole thing has been constructed like

movie frames, with dialogue to match. We switch from one "location" to another as if we were a camera. We overhear dialogue like this: "I got a hell of a rocket from Andy Shevlin this morning."

Some pleasure is available from learning new words — such as "toggles" — but these are probably known to aero-addicts. One chapter, however, is something else. It tells of a Jewess in a Nazi labour camp. To avenge the way she and her mother have suffered, she omits a small item in a bomb assembly. This later saves the British War Cabinet when the dud falls directly on their hideout. The conditions of work and death in the camp are tersely described and make the book worth reading. □

Dora Sowden

"GO READ Jabotinsky," the Prime Minister's personal secretary, Yehiel Kadishai, is said to have advised a foreign journalist not long ago when the visitor asked to learn something about Mr. Begin's views.

Oddly enough, I had just finished doing exactly that when I learned about this suggestion, and it now strikes me as quite dangerous to Mr. Kadishai's aims. Counter-productive, as they say; possibly even likely to make the casual reader feel it is a pity that Mr. Begin is not Jabotinsky's "spiritual heir." The two men came from such different worlds — though most of us barely know this — that Mr. Begin's repeated filial references to "Ari'el, morenu, rabenu" (our spiritual father) can appear to the belated reader of Jabotinsky as — well, not legitimate.

Visually, the appropriate depiction of all this appeared on the cover of the Rosh HaShana issue of *Ha'Nefesh*, which shows a bemused Vladimir Ze'ev Jabotinsky (1880-1940) looking down from the blue heavens upon the Man of the Year, Menachem Begin. Perhaps more than bemused: wryly incredulous. The magazine's black cover, also in full colour, shows a nude with fish playing about her bosom.

In between the covers is a detailed article by Uri Avneri pointing out, among other things, the vast differences between Begin and his alleged spiritual father. I had come to the same general conclusions, but on the basis of only one book and very superficially, as befits a quick review written 38 years too late. Avneri, however, digs into history (for reasons of his own; but it is impressively done) and quotes from other Jabotinsky disciples, old comrades of Begin, from Betar in Poland and the right-wing underground here, and not all complimentary to the Prime Minister. When you are dead, you have no control over who claims your mantle, or what part of it (this must also bother the spirit of Ben-Gurion).

We are in very tricky territory once we set out to re-visit and revise views held so long ago. World War I, World War II — it is as hard to evaluate beliefs in the light of those days as it is to see them in the light of today. Caution is the key to Jabotinsky for those

Go read Jabotinsky?

who know nothing about him, such as we. The following should be taken mainly to illustrate how unpredictable the response to Mr. Kadishai's well-intentioned advice can be for the uninitiated. As Jabotinsky said, "one of the most fascinating features of human planning is that things never turn out just as they were planned."

I MAY HAVE a slight edge on visiting journalists because three months ago I heard a radio programme on Jabotinsky that I found fascinating, and much too short. I remember thinking, then, that we must have entered that bright new post-election programming era in which hitherto unacceptable personalities would finally be emerging from unjust political neglect to receive their proper due; and then the announcer said that this was a repeat programme from four years ago.

At any rate, I recall little from the programme except that he was stoned by Jews in Poland in the mid-1930s for urging them to come on mass to Eretz Yisrael (sic), and that he translated Poe's *The Raven* into Hebrew from memory, on the spot.

My biggest advantage over foreign journalists is that I have a friend whose husband was closely associated with Jabotinsky, and in her library I found a book by him called *The War and The Jews* (Dial Press, New York) published in 1942, two years after Jabotinsky's death. It appears to be a collection of speeches and essays, and it is written in marvellously clear and strong English. I could have tracked down Schechterman's biography; but eerily anticipating Kadishai's advice, I went straight to the primary source.

Assuming that our diligent journalist happened to come upon this same book, instead of, say, Jabotinsky's novel, *Shimshon* or his translation of *Cyrano de Bergerac*, what might be his first surprise?

The absence of God, I imagine. For in Jabotinsky there are no divinely given rights, no references to the Almighty. For anyone coming cold upon Mr.



Jabotinsky, in waz.

Helga Dudman

Begin's presumed spiritual father but accustomed to the spiritual heir's style and beliefs, this can come as a shock. I was prepared for it, because I had asked my friend from the Jabotinsky era whether he had been religious. "Goodness no," she said briskly. "None of them were!"

Jabotinsky's real son, Eri, who died eight years ago, was brought up in a forcefully agnostic atmosphere and became an energetic member of the Israel League for the Abolishment of Religious Coercion.

THE BOOK has an extremely emotional foreword by Pierre Van Paassen, a then-popular writer, and an extremely emotional afterword by Colonel John Henry Patterson, D.S.O., the British officer who helped Jabotinsky and

Trumpeldor create the Jewish Legion during World War I.

For those who believe they know exactly how past prose must be rephrased in the light of today, it may be of interest that Van Paassen and Patterson both use the term "Eretz Israel" throughout. Patterson even closing his warmly admiring lines with the ringing phrase, "Eretz Israel for the Children of Israel!"

Jabotinsky, on the other hand, and in an always rational, unemotional style, uses "Palestine" throughout; and his widow, in whose name the edition is copyrighted, did not see fit to re-style her husband's terminology. But that Palestine was, of course, "on both sides of the Jordan," its silhouette jutting out past Rabat Amon, as the map on Herut's stationery used to picture it not so many years ago. Again, I don't know how hard Mr. Kadishai ought to be pushing all this.

On page 215 another surprise: "In every Cabinet where the Prime Minister is a Jew, the vice-premiership shall be offered to an Arab, and vice-versa." The italics are mine. Whose is the rest? As Jabotinsky explains in a chapter entitled "The Arab Angle — Undramatized," this is an excerpt from a draft constitution for Palestine drawn up by the Revisionist Executive in 1934. Although not prepared to defend the draft "in all its aspects," Jabotinsky inserts it to reassure those who are worried about "how not the moderate but precisely the so-called 'extremist' wing of Zionism" sees things, and to indicate what might be "the worst that can happen to the Palestinian Arabs."

But — again, the retrospective "but" — all this was when "the Revisionists' idea of an independent Palestine was a Dominion within the British Empire, as it still is to many among them."

IT IS OFTEN claimed that Jabotinsky foresaw the Holocaust. Judging from this posthumously published book, this is quite untrue. What he foresaw was a tremendous surge of anti-Semitism in Europe after the war, and it was from this that he wished

ed to save the Jews — he assumed they would survive physically — through mass immigration to Palestine. This anti-Semitism he saw as "the cancer of Europe," and a Gentile problem rather than a Jewish one. If enough Jews left the areas of their great concentration in eastern and central Europe, a small minority might continue to live there quite happily. He was not urging the Jews of America, where he died penniless 37 years ago, to get up and save their souls in Palestine.

Compared to the positively fervid prose of the two Gentile contributors to this book, Jabotinsky is very far from mysticism. (He may have been entirely different as an orator; those who heard his speeches still remember their impact. But an ancient recording of one was included in that radio programme, and I must say it left me unmoved. What he wrote seems to me much more impressive.)

After raising and disposing of alternative suggested spots for Jewish settlement, such as Western Australia and British Guiana, he added: "All this is said to prove that the author does not wish to disparage either British Guiana or any other place which sensible people may suggest for mass settlement by Jews..." Irony? Possibly. But it is going to be lost on many, and Mr. Kadishai takes a certain risk in recommending such a style to the unconvinced.

Jabotinsky knew nine languages perfectly, which is to say, not in the Israeli sense. Our standards have certainly dropped, as a recent article in the local press by a Begin follower makes clear. The writer, who naturally stresses the continuity between Jabotinsky and Begin, lists some of the authors Jabotinsky translated, and one of them I transliterated from the Hebrew as the previously mentioned "Edgar Pooh." Spiritual heirs ought to know that you can't leave out the "Allan" any more than you can leave out the "The" in Winnie Pooh, who so unfortunately comes to mind.

Questions of economics and social organization do not come within the scope of this brief review. However, I shall now go into the Schechterman biography, to prepare for any disapproving letters that may arrive. □

telephokinesis! The blow came when I tried it. I reached my back, and the ringing followed as sure as night follows day.

It turns out that it isn't the soap that counts, it's the soaping.

SO, I'M TELEPATHIC. I've considered letting the whiz-kids test me, but I'm afraid of the publicity — noisy reporters, all that. I've trouble enough as it is. Only yesterday I had a phone call from one of those sceptics who deny the existence of Soap Telepathy altogether.

"Listen, buddy," the fellow sneered. "For your information: I've been soaping my back for the past 15 minutes and the phone hasn't rung once!"

"Warm water?"

"Hot! And I changed soap twice."

"Yeah? I'm calling you on it, aren't I? So where's your telepathy?"

"Dunno," I said sadly, and wiped the soap off the receiver and returned to my shower. □

Translated by Miriam Arad
By arrangement with "Ma'ariv."

FRIDAY, OCTOBER 14, 1977

MASCULINE CHIC

THE QUESTION is not who wears the pants in the family, but who buys them. The men's underpants, that is — and the undershirts, too. This was the question that occupied the greater part of a recent press conference, held in no less elegant a place than the Tel Aviv Hilton's Ohalim nightclub. The time was morning, however, and the audience was the women's press corps — together with their children, who had been invited to come along because it was Succot vacation.

"Mommy, you mean we're going to see men wearing nothing but their underwear?" my little girl asked, giggling on the way to the gala morning with Delta Textile. "Don't be silly," I replied. "It's just a press conference about them."

But out-of-the-mouths-of-babes, as the saying goes. We did, indeed, see men in their underwear. Half a dozen muscular young men from the Bat-Dor School of Dance treated us to a gymnastic exhibition. They were clad in brightly coloured cotton tricot underwear — briefs and shirts — tight-fitting and quite revealing. The choreography was by Yehuda Meir of Bat-Dor.

This, however, is supposed to be the consumer column, and not the dance review. The purpose of the gathering was, of course, to discuss the sale of men's underwear — Delta Textile's cotton tricot underpants and shirts for men and boys. Until now, Delta products made in Israel have been available only abroad, and mainly in Europe, the biggest outlet for the firm, which was established in Carmiel in January, 1976, for the express purpose of export.

Now Delta products will be available in Israel, too. And they will be available in a rather unusual venue — on special Delta stands in the aisles of supermarkets and other self-service stores. This is Delta's response to the query, "Who buys the pants in the family?" According to a public survey commissioned in Israel by Delta, 63 per cent of men's underwear buying is done by women, 19 per cent by men, and 18 per cent by the couple together. And if by women, goes the reasoning, then the logical place to sell it is in the supermarket. For according to another section of the same survey, 75 per cent of Israeli women go to a self-service store in an urban centre at least once a month, and 19 per cent go as often as 10 times or more each month.

Not only will Delta place its own merchandise stands in supermarkets and department stores, but it will also service the stands regularly with its own personnel. This, says Delta general manager Davi Lautman, will ensure an orderly supply of pants and shirts in the full range of colours and sizes. This is a kind of direct manufacture-to-consumer sales method, with the supermarket or department store merely renting the space and acting as collecting agent for the money — for a commission, of course.

ACCORDING to Lautman, this is the usual way Delta's products are marketed in Europe. The method is often compared to that of selling women's pantyhose — a product Lautman knows well, as he was formerly manager of the Gabor stocking and pantyhose company. Of course, nylon pan-



MARKETING WITH MARTHA

tyhose are a more perishable product than men's cotton underwear — and hence more apt to need frequent replacement.

Delta's contention is that its products will be easy to find by size and colour, and once a woman knows what size and style her husband and sons require, she can replenish their stocks as they wear out. Finding the correct size in the first place may be somewhat problematic. There are not supposed to be any open packages of underwear for display, and customers are expected to rely on the measurement guide in centimetres as printed on the packaging. It may take a trial-and-error purchase to find the right size, and I would suggest erring on the too-large side if in doubt.

The size range for the local market today is 6-14 for boys, and small, medium, large and extra-large for older teenagers and grown men. A children's size 4 is expected on the market soon.

Girls and boys can both wear the tank tops and T-shirts, although the underpants are for males only. As for the Delta products themselves, the company's "secret," if you can call it that, lies in making a limited line of products in large quantities. There are basically only three styles — briefs, tanktops and T-shirts — and all from Israeli combed cotton. Only the elastic for the briefs is imported — and that reportedly because no local firm was found to supply the needed quantity in the desired quality. One of the features of the briefs, by the way, is that the elastic band is encased in cotton tricot, which, we were told, helps the elastic hold its shape longer.

THE STYLES are fairly classic ones — there are no bikinis, for instance. But Delta claims to have a "European chic" in their cut, which is missing in American male undergarments, we were told. "American males still wear their underpants above their belly-buttons," Lautman confided in almost shocked tones. I am sure

there are many men who feel more comfortable in underwear that is a little less chic and a little more loose-fitting (some males prefer loose-cut boxer shorts), and Delta may not be for them.

A super-large-sized acquaintance of mine says that men of his dimensions generally prefer to have their underwear come up over their belly-buttons, and he insists this is true throughout Europe too. He took a look at an "extra-large" pair of Delta briefs and said it looked more like a plain "large" to him — although Delta insists it follows standard European sizing. On the local market, a size 42 is considered "large," and a 44 is "extra-large." Some local undergarment firms, including Lodzia, make a size 46, which would apparently be "super-extra-large," but few stores stock them. For export, mainly to Germany and Holland, Delta makes a "super-extra-large" size in men's pants and shirts, but claims there is no demand locally.

A bit of a shock to those accustomed to plain white underwear is the bright colour range of Delta products. Just a little over 20 per cent of Delta production is in old-fashioned white. The bulk is coloured — light blue, golden yellow, bright red, apple green, and others. The tank tops and T-shirts are often two-toned — for instance, a solid colour with a trim in navy blue, or a different colour sleeve in a T-shirt.

If coloured underwear may make your male look friskier, it may also pose some laundering problems. Many of us cling to the perhaps outmoded notion that cotton underwear should be washed in very hot water, almost boiling. While Delta's whites are guaranteed to withstand temperatures up to 90 degrees centigrade, the coloured underwear is guaranteed colour-fast only to 60 degrees centigrade — "although in some tests we have got colour-fast results at 90 degrees also," Lautman added. However, the housewife would not want to take that chance, and es-

pecially the very bright or dark colours should be washed only as directed. Most of my own household's wash falls in one of two categories: white cottons, which get washed in very hot water; and wash-and-wear synthetics, which get a rather delicate laundering cycle in not-very-warm water. Coloured cotton underwear would create an entirely new category requiring an in-between cycle, and there would have to be enough of it to justify a load. (Ours is a one-male household, and most of the female underwear is nylon.)

I have not done a thorough market survey of men's underwear prices. Delta itself admits that its tank-style under-shirts are slightly more expensive than those of major competing brands made here. In T-shirts, however, Delta claims to be generally cheaper than its competitors, and in briefs about the same. In a quick glance over a Delta sales stand, I found a price range from IL12.50 for a pair of child's size 6 briefs in plain white, to a man's extra-large coloured T-shirt at IL43. (V.A.T. must be added to these prices.) Whites are cheaper than coloured garments in all styles.

Lautman assures me that prices to the Israeli customer are the same as, or a bit lower than, what the European customer pays for the same Grade A products of Delta sold abroad. Some Grade B underwear is also marketed in Europe, but not under the Delta label, and some of it is sold to African countries. So far, there has been no decision to market Grade B merchandise at bargain prices here in Israel, and even if it is decided to do so, they will not be sold under the same Delta label, Lautman told me.

I think Grade B should be made available to the Israeli customer, and I see no reason not to use a "Delta, Grade B" labelling. I have long felt that the Israeli consumer should be the logical beneficiary of cheaper Grade B clothing from our many textile industries that work mainly for export. Grade B merchandise is supposed to have only minor flaws; not anything that would seriously mar the garments, particularly in something as hidden as underwear.

Drop the fish — head or hake — into boiling water to which an onion, a carrot, a few bay leaves and salt and pepper have been added. Cook for about 20 minutes, or until the flesh of the fish flakes easily.

Meanwhile, prepare a tomato sauce by lightly frying in olive oil two or three cloves of garlic, adding a few finely chopped onions, a handful of chopped parsley, and, finally, four or five grated tomatoes. The tomatoes may be peeled, but the peel does add a nice flavour.

Leaving the sauce off the fire, remove the head from its broth, allow it to cool, and carefully remove any flesh, discarding the skin and bones. Add the flesh to the tomato mixture and strain in about four cups of broth (the rest may be frozen for later use).

You now have a nice light fish soup for a first course. If you wish it to be a main course, and you don't mind a few bones, poach one or two small fish per person for about 15 minutes. Place a piece of toast in each bowl, the whole fish on it and the soup ladled around it.

The best fish for this purpose is the strongly flavoured red mullet, known as *rouge* in French and *barbunya* in our parts. Small grey mullet, *bouri*, is a second choice, but don't take sardines, which are too small, or whiting, which is too delicate for this dish. □

Lokus pocus fish soup

CULINARY NOTES
Haim Shapiro

THE MAKING of fish soup seems to be almost a lost art. Cooks seem to imagine that it is terribly difficult to prepare.

But hardly anything could be easier, especially if one concentrates on the fish one has at hand and does not try to find those common near Marseilles or some other far off port. And fish soup entails little of the fuss and mess that the inevitable fried fish does. One crucial decision that must be made in advance is whether to present your guests with bones. Naturally, I am on the side of the bones; I think they make the meal more interesting; but some do not dare take such liberties with their guests.

The best way to begin is to hang around the fish markets until you find the nice head of a large grouper, known here as *lokus*. The steaks of the *lokus* are very fine and bring a good price, but the head should be considerably cheaper. If there is no *lokus* head, use a few whole frozen hakes, labelled rather incorrectly in this country as *bacala*.

Drop the fish — head or hake — into boiling water to which an onion, a carrot, a few bay leaves and salt and pepper have been added. Cook for about 20 minutes, or until the flesh of the fish flakes easily.

Meanwhile, prepare a tomato sauce by lightly frying in olive oil two or three cloves of garlic, adding a few finely chopped onions, a handful of chopped parsley, and, finally, four or five grated tomatoes. The tomatoes may be peeled, but the peel does add a nice flavour.

Leaving the sauce off the fire, remove the head from its broth, allow it to cool, and carefully remove any flesh, discarding the skin and bones. Add the flesh to the tomato mixture and strain in about four cups of broth (the rest may be frozen for later use).

You now have a nice light fish soup for a first course. If you wish it to be a main course, and you don't mind a few bones, poach one or two small fish per person for about 15 minutes. Place a piece of toast in each bowl, the whole fish on it and the soup ladled around it.

The best fish for this purpose is the strongly flavoured red mullet, known as *rouge* in French and *barbunya* in our parts. Small grey mullet, *bouri*, is a second choice, but don't take sardines, which are too small, or whiting, which is too delicate for this dish. □

MARTHA MEISELS

THE JERUSALEM POST MAGAZINE

PAGE SEVENTEEN



Rappaport's Memorial at Yad Vashem

SCULPTURE

(Continued from page 11)

den is to be found at the Israel Museum, but its present format contributes nothing to public education in this field. Physically, the design of the garden is a failure, for it offers no protection from the elements in summer or winter and is covered with gravel, which is difficult to walk on. Its designer, Isamu Noguchi, conceived it as a sculptured area and, indeed, it looked best when empty.

Today, with a little imagination, the Museum's sculpture garden could be reorganized so that its many fine sculptures, beginning with those by Rodin and Mallol, would tell the story of the development of 20th-century sculpture, from realist to cubist, to expressionist, to the formalized, to the abstract; and so on to the ultimate vanishing of the figure, or indeed, any subject other than what happens to the nature of the material in a certain situation.

The garden could be organized into successive sub-sections of art history, both the sculptures and benches facing metal plaques with brief but lucid explanations in Hebrew and English, in letters readable from a distance. Shade and windbreaks would have to be provided; and the gravel would have to go.

A special section might be devoted to the display of models of projected designs for a park or social sculpture while the public would be invited to write or record its comments. Curators, city officials and psychologists would be required to study the public's reactions. The sculpture garden might then become a hot house for both educating and maintaining contact with the public, instead of serving as the formless, uncomfortable repository of a meaningless conglomeration of historical objects.

One can understand the hostility of officials, curators, architects and artists to consult with that amorphous, conservative faceless mass, the public. But such a development is inevitable as public awareness grows, and public awareness is what the establishment, in this instance, ultimately wants. In the case of the "Monter," the Jerusalem Municipality did go to residents of Kiryat Hayovel to obtain their approval. It has since won their everlasting thanks. That going to the public has proved practicable and useful elsewhere has been documented in a new book, *Outdoor Sculpture*, by Margaret A. Robbette (The Whitney Library of Design \$24.50). It is a book every sculptor, architect and city official should read. □

Textile isn't paint

Meir Ronnen

KATMAN SHEMI and MOSHE SHEK, two kibbutznik sculptors turned joint makers of wall hangings marketed through the Batsheva Arts Corporation, are showing their striking "tapestries" made with a unique technique adapted, I suspect, from an industrial process. Most of the contemporary American carpeting is made by injecting, gluing, or locking artificial fibres into a woven or pressed base. (Some Israeli manufacturers also use these methods). The fibres are tough, colour fast and easily shampooed; and glued to a rubber base, are suitable even as bathroom flooring.



Honore Daumier: lithograph from "The Best Days of our Life" series (Aria Gallery, Jerusalem).

Shemi and Shek possess a device — a type of multi-needle press — capable of making up to 3,000 stitches a square centimetre. With it they can place pieces of cut-but artificial felt over a prepared background fabric and completely unite the two with controllable degrees of density and transparency. They are thus able to build up thin layers of colour in a manner analogous to overpainting and overprinting, with methods reminiscent of collage, applique, etching and lithography. Moreover, they are able to control the borders of these areas in a way that reproduces the quality of runny edges and textural effects characteristic of brushstrokes.

Also on show are a few deep-pile works, made with an industrial pistol, that look like close-knit Algerian work. All in all, the effects are astounding, particularly as a number of the pieces, all "limited editions," are in excellent colour taste.

The difficulty, of course, is the creative aspect. Shemi and Shek have turned to translations of folk symbols but also to designs of a type that are really enlargements

of paintings; or drawings that belong to the etcher-designers of the late 1950s. Some of the latter possess a certain sophistication, but only at first glance; being translations from another technique, and "safe" in composition, they end up looking merely decorative. The "shin-shin" logo is also obtrusive.

Other designs, particularly those in just one or two colours, that are unashamedly formal and repetitive in the manner of classical folk carpet design, are completely successful and convincing. The finest of these recall African and Algerian materials. The lesson is clear: there is no use in mixing languages. The only really bad pieces in this show are those that try to ape abstract expressionist painting.

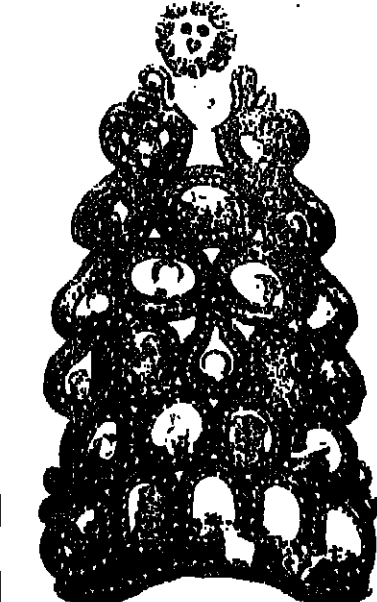
Other failures occur in works that employ long thin lines that are ciphers for drawing, but which can never match the elegance of a drawn or brushed line; they were, after all, made with a scissors. It was Matisse, many years ago, who taught us that a scissored shape has a character all of its own, one that, conversely, the brush or pencil



Katman Shemi and Moshe Shek: wall hanging (Jerusalem Theatre Foyer).

cannot reproduce. If Shek and Shemi can plumb the intrinsic nature of the materials and instruments they work with — and draw more upon tapestry's rich traditions — they will be well on their way to creating something new of real importance (Jerusalem Theatre Foyer and also Dolson-Richter Galleries, Jerusalem Hilton). Till Nov. 5.

SEVEN ARTISTS from South America, most of them recent arrivals, exhibit works of great variety at the Jerusalem Theatre Gallery for New Artists. However, one of them has been here 15 years and is — of all things — chief physician at Rehovot's Kaplan Hospital. His are also among the best things on show: Dr. Elias de Bair paints competent but intriguing oils of groups of men in hats, the chief element in nearly all of his semi-surrealist, semi-geometric oils. The hatted ones huddle together in stark landscapes dominated by architectural features, and eventually disappear altogether in one painting, leaving only the hats. MARY ABLIN creates gay and happy ceramic constructions in



Mary Ablin: coloured folk ceramic hanging (Jerusalem Theatre Gallery).

the typical Mexican and Latin-American folk style, all very well made, while her husband CARLOS CLAIMAN does expert graphic art photo-collage reprinted on a single mounted sheet. SILVIA BAR-AM does neatly composed little dry-brush drawings in the near-abstract manner that have a superficial affinity with the works of Arthra. The others are more illustrative: there are slick realistic portraits by ELIAS MATZKIN; formalized and symbolized figure groups in ink and gouache by MIRTA RAYNERMAN; and finally colour etchings by SALO RAWET which also combine figures, albeit more realistic, with flat areas of colour (Jerusalem Theatre Gallery). Till Nov. 6.

PAUL KOR is a famed Tel Aviv graphic artist; his smooth, skilled oils of harlequin-like figures have a rather graphic look to them, partly because he uses colour in the manner of an illustrator. Kor has a penchant for bald pates, both male and female, as well as for clowns with tattered wigs. This (and his formalized style) lends his works a faintly surreal touch. The gently romantic ambience is completely French. Weakest point is his handling of eyes, particularly those seen full face (Nora Gallery, Maimon 9, Jerusalem). Till Oct. 31.

A RARE treat is offered to Jerusalemites this week: a show of lithographs by the great 19th century satirist Honore Daumier, which originally appeared in the press of his day. Many of the printed comments were written by the editor of *Charivari* (Aria Gallery, 4 Akiva, behind Orgel Cinema). Till Oct. 29. □



Paul Kor: oil painting (Nora Gallery, Jerusalem).

Paul Kor: oil painting (Nora Gallery, Jerusalem).

The Weekend Dry Bones

THE OPENING DRUM ROLL

FEATURING THIS YEAR HORRIFYING TALES OF TORTURE COURTESY OF THE SUNDAY TIMES

THE THIRTY-SECOND GENERAL ASSEMBLY EDITION OF...

THE UNITED NATIONS

THREE-WORLD

CIRCUS

THE GREATEST ANTI-ISRAELI SHOW ON EARTH

KNIFE-THROWING DEMONSTRATION

10 OR 12 ANTI-ISRAELI RESOLUTIONS (COUNT'EM)

Y. ARAFAT IMPRESSARIO & RING LEADER

TRAINED EUROPEAN SEALS

THE AMERICAN CONTORTIONIST

JIMMY BENDS OVER BACKWARDS

SEE THE GRAND PROCESSION AS THEY WALK OUT WHEN HERZOG SPEAKS.

HERZOG ON THE BED OF NAILS

MORAL MILOGETS from five continents

INTERNATIONAL CLOWN SHOW

IF THEY GET A CHANCE.

PLUS: BARE-FACED LIARS. TRUTH JUGGLERS. SAWING A COUNTRY IN HALF.

SPECTACULAR NEW MENAGERIE ACT: THE KANGAROO COURT.

SEE THE ENTIRE WORLD CLIMB ON THE BANDWAGON

FRIDAY, OCTOBER 14, 1977

THE JERUSALEM POST MAGAZINE

PAGE NINETEEN

هكذا من الأصل